

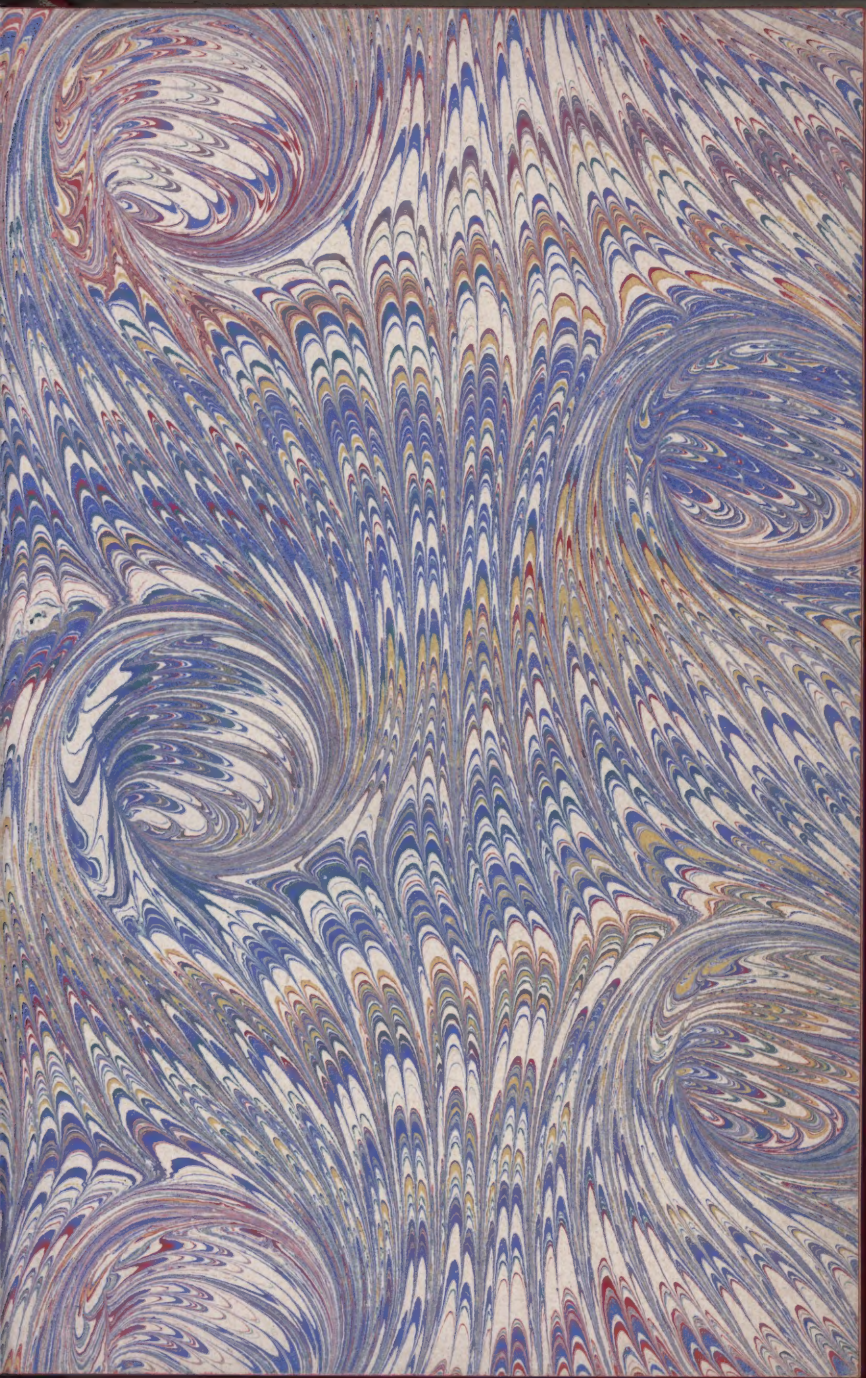
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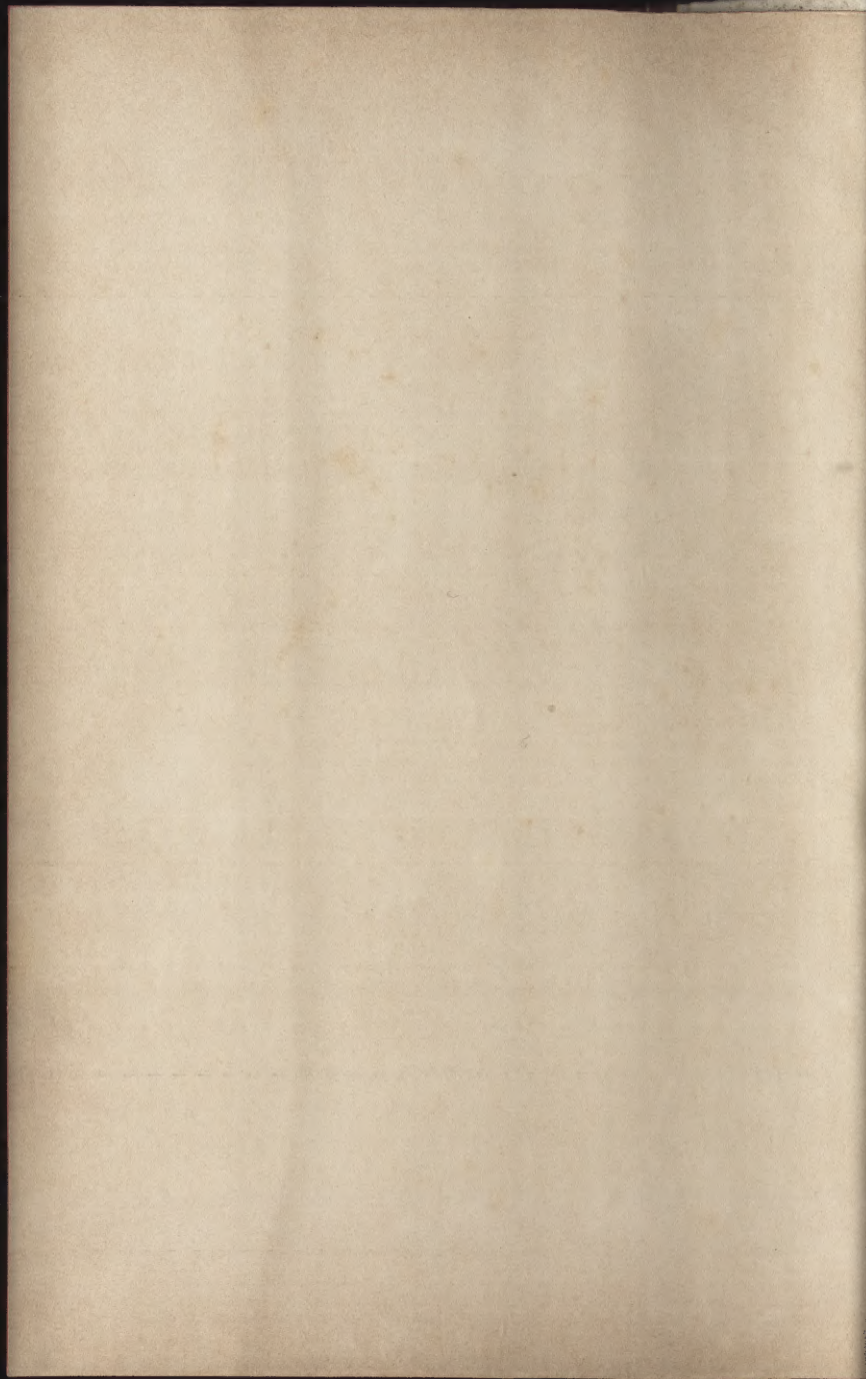
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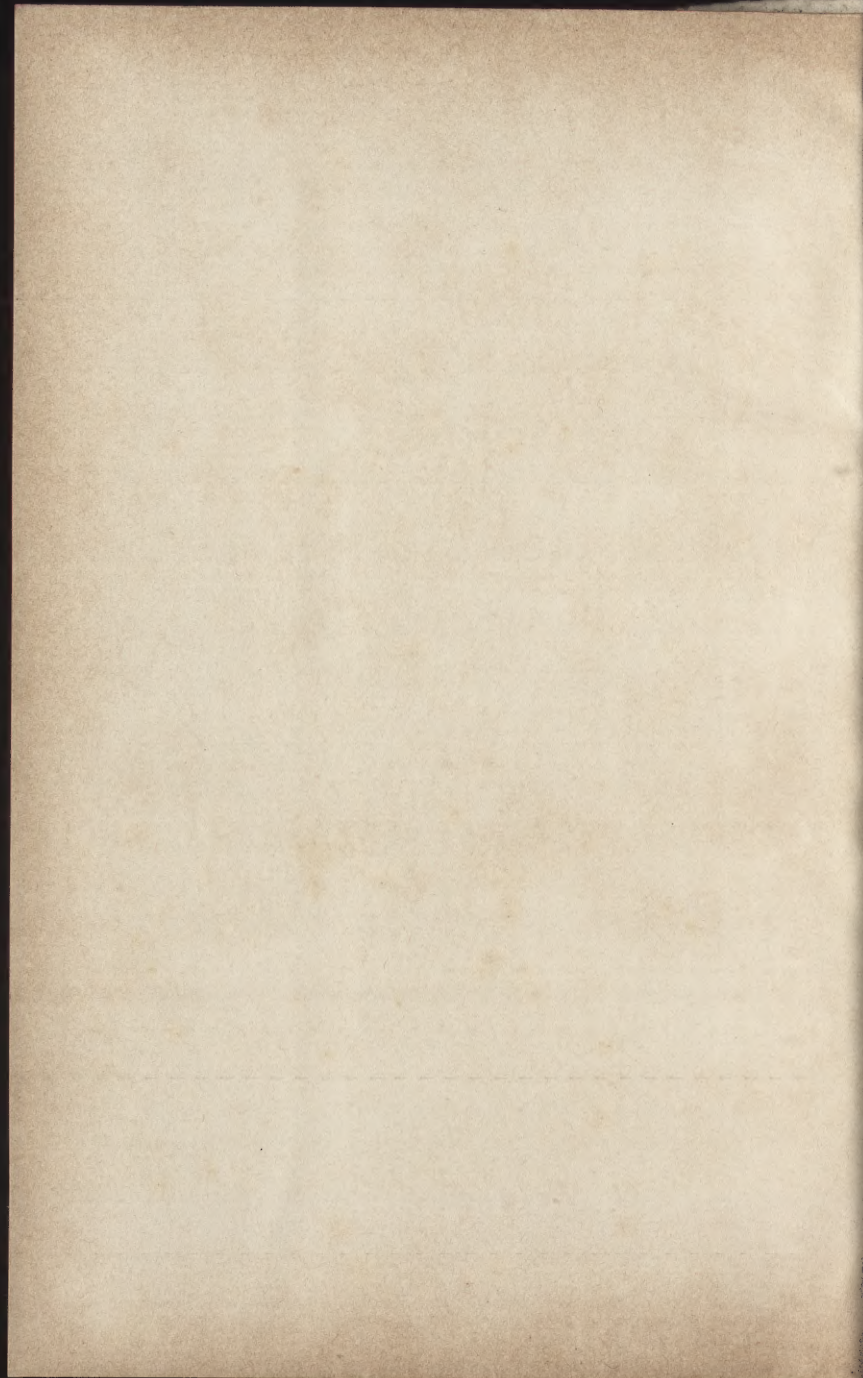






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SAUNTERINGS IN FLORENCE

SAVING IN THE



E. GRIFI

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# SAUNTERINGS IN FLORENCE

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A NEW ARTISTIC AND PRACTICAL

HAND-BOOK

FOR ENGLISH AND AMERICAN TOURISTS

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WITH ONE HUNDRED ILLUSTRATIONS  
AND MAPS

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FLORENCE:

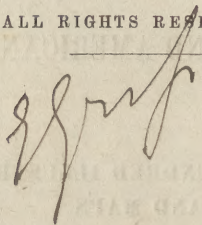
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1896

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A handwritten signature in dark ink, appearing to be 'J. Landi', written over the 'ALL RIGHTS RESERVED' text.



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## TO THE READER

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In offering these few notes to the public I make no claim to authorship. Spending most of my time with English and American tourists and by their inquiries learning the directions of their interest, I thought, although many excellent guide-books of Florence have been written, there was still room for another. I have aimed to set forth in simple language the principal points of artistic and historic interest, giving brief accounts of the various influential families, visiting every corner of the city, telling the important events that occurred in the most noted palaces, including anecdotes, and giving thus an outline of the characteristic customs of the people. It did not require much wisdom, a little patience only. I have divided my work into a series of imaginary walks, as if having a friendly talk with the tourist; therefore the description of the different coats-of-arms is not given with the heraldic terms and the reader must not look for elaborate sentences or scientific definitions but it is hoped by it to make a visit to Florence more pleasant and instructive.

I have received the valuable help of many learned scholars and kind friends and take this opportunity of most gratefully thanking them.

That my work may be essentially useful I have chosen a language understood by the greater number of tourists coming to Florence. This not being my own language, I beg the reader's indulgence if sometimes the style is not equal to the subject.

Should critics think my modest work worth noting I shall be most grateful for any advice or suggestions which may be useful in improving future editions.

Florence, Autumn 1895.

E. GRIFI.

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#### Abbreviations used in the book

The letters "C. and C." stand for "Crowe and Cavalcaselle."  
Cts. or Cents. are abbreviations of "*centesimi*" (Italian Money).  
Fr. or Fs. or Frs. are abbreviations for "Italian Lire."



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## FLORENCE

**Arrival.** — Florence possesses two railway stations. The central one in Piazza della Stazione (Plan G. 5) with *buffet*, is for every line.

The entrance is situated in the same Piazza della Stazione. Tickets for the Mediterranean Line and those for the Adriatic are to be bought in the office at the left of the entrance. The booking offices are at the left for the Mediterranean Line, at the right for the Adriatic.

There are two exits: one in Via Luigi Alamanni, for the Mediterranean Company and one in Piazza della Stazione for all the other lines.

Almost all the Hôtels have their own omnibus, for which the fare is from 75 cts. to 2 frs. with luggage. Cab 1 fr. each course, during the day; 1.30 at night; 50 cts. for a trunk, 25 cts. for a bag.

The omnibus-trains for Arezzo and Perugia stop at the Porta alla Croce Station, in Viale Principe Eugenio; but this station is of no importance for tourists.

Tickets for every line, besides being sold at the Station Office, are to be had at the *Agenzia di Città delle ferrovie* (Railway Town Agency) 5, Piazza della Signoria; which undertakes the delivery of goods.

International and maritime tickets, the *Hôtel coupons*, etc., etc., are to be had at *Liseranti's*, Via Cerretani, 2. — *Thomas Cocks and Sons*, Via Tornabuoni, 10. — *Gaze and Sons*  $\frac{1}{10}$ , F. H. *Humbert*, Via Tornabuoni, 20. — *Afred Lemon and C.*, Via Vigna Nuova, 19, Via Tornabuoni, 4; in Leghorn, Scali del Pesce, and in Rome, Piazza di Spagna, 49.

The *International Company* office of Sleeping-cars and of « *Grands express Européens* » are at the Central Station Waiting Hall, where tickets for sleeping cars are to be bought.

We give here the list of the principal and more accredited agents for the delivery of goods, in Florence, so useful to foreign travellers.

**Goods-delivery agents and forward shippers.** — *Boncinelli S. and C.*, Via Orsanmichele, 21. — *Humbert F. H.*, Via Tornabuoni, 20. — *Küntzel R.*, Via dell'Orivolo, 43. — *Lemon A. and C.*, Via Vigna Nuova, 19, Via Tornabuoni, 4. — *Mantellini G. O.*, Via delle Farine, 1-2. — *Mecchi A.*, Piazza della Signoria, 6. — *Meyer and Gloor*, Piazza Santa Maria Novella, 26. — *Tosi fr.*, Piazza della Signoria, 7.

**Circular tickets.** — Italian railways offer many advantages for circular travelling. The foreigner will find them in every complete time-table. However one must observe the following rules. When in Italy a traveller begins his journey, and every time he intends to continue it after a stoppage, he must show his ticket at the ticket-office of the station he is leaving, in order to have the name of the station he intends to go to, written in it. (At the most important stations there is a special window for this vidimation). When he wishes to stop at an intermediate station, he must inform the station-master, so that he may take note of the change of destination. If the traveller does not attend to this formality, he is obliged to pay the fare of the journey he has already come, *three times over*, according to the usual tariff

for the same journey. The return-tickets are generally available only for one day, if taken on a week day. Those bought on Saturday or Sunday are available till the last train of next Monday; also those bought the day before one of the recognised holidays are available till the last train of the next day. Their validity is lengthened if that holiday precedes or follows a Sunday. The return-tickets give no right to stop at intermediate stations. In principal stations, cushions are let at 1 fr. to be left in the carriage when the journey is ended.

## Living in Florence

Generally living is not dear in Florence. In the principal Hôtels the rates are as high as in other countries.

Dinner at table d'hôte from . . . . .	Frs. 4.50 to 6.00
Breakfast from . . . . .	> 2.50 to 3.50
Candle . . . . .	> 0.75 or 1.00
Service . . . . .	> 1.00

Boots extra.

The price of rooms varies from 3 to 5 frs. each.

In the second rate Hôtels prices are lower, and travellers will find there, if not a rich arrangement, at least all that is comfortable.

Cookery is always good and simple; wine generally of the first quality and often served in the celebrated *fiaschi*.

All the principal Hôtels and some of the secondary ones, have a lift.

In the secondary Hôtels, rooms cost from 2 to 3 frs. (candle 50 cts., service 50 cts.). They have no table d'hôte, but dinner at fixed prices, which varie from 3 to 4 frs. (wine included). - Breakfast 2 frs. - Tea or coffee with milk 1 fr.

One can make arrangements for a long stay. If in the principal Hôtels a traveller does not like to go to the table d'hôte, some times the price of the room he occupies may be increased. Almost all the principal Hôtels are in the Lung'Arno, right bank, and facing south.

**Pensions.** - Florence is provided with many pensions, kept according to the English and American fashion, well warmed, and with all the most desirable comfort. The daily price, according to the importance of the pension, varies from 6 to 12 frs. (see pag. x).

There are also plenty of furnished apartments and rooms, particularly in Lung'Arno Acciaiuoli, in the new quarter situated between Borgnissanti and the Cascine, where strangers will find in winter comfortable lodgings for 40 or 60 frs. a month. For information apply to the several *« Agenzie di locazione »* (Agencies for apartments) (see pag. xi).

For winter stay, provide for heating your rooms.

**Restaurants.** - There are many Restaurants in Florence among the best ones we can name: *Doney et Neveux*, Via Tornabuoni, 14, 16, Dinner 7 frs. (wine included). - *Capitani*, Via Tornabuoni, 11, Dinner 5 frs. (wine included). - *Corsini's Gastronomic house*, Via Porta Rossa, 20, 22, open from 1st October till the end of May. French and Italian cookery. - *Mellini*, Via Calzaioli, 13. - *Gambrinus Halle*, Via de' Brunelleschi, near Piazza V. Emanuele. - *Gilli e Letta*, Piazza della Signoria, 3, Dinner 4 and 5 frs. (wine included).

There are also Italian Restaurants where one will find a good dinner for 3 frs. with very good wine. Besides there are even more modest eating-houses. In Florence a stranger has this privilege, viz: he can take his dinner in a very humble restaurant, and lunch at a grocer's without being criticised or annoyed.

At pages x, xi we give a complete list of the town Hôtels, Pensions and Restaurants.

Notwithstanding we will note here that only the following Restaurants remain open till late in the night (2 o'clock a. m.):

*Gambrinus-Halle, Alhambra, Trianon, Gilli e Letta.*

Also many of the popular places as *Paoli* and other chop-houses remain open till 2 o'clock a. m.; and there one finds an exquisite homely cookery besides the traditional *« panini gravidi »* a speciality of Florence. These are round buns with roast-beef, sausages, ham, etc.



Florence has numerous coffee-houses. The price of a cup of coffee varies from 15 to 25 cts. according to the places. An ice from 30 to 50 cts. Beer is served in jugs (35 cts. the little, 50 cts. the large ones).

In the coffee houses often enter strolling players (5 cts.) flower girls (give 10 cts. or refuse their offers) and match sellers. There are to be found political and illustrated papers.

There are two « Café-Chantants » (*Trionon* and *Alhambra*) and in some others, viz *Gambrinus-Halle*, etc., a music band enlivens the evening.

## Florentine popular fêtes

**January, the 6<sup>th</sup> — Epiphany** is celebrated by children, blowing long glass trumpets.

During Lent, till Easter time, some fairs are held sometimes out of one, sometimes out of another of the city gates, with a large expenditure of hazelnuts and « *brigidini* » (a kind of grilled cakes).

According to a very strange and old custom at the middle of Lent the ragamuffins hang on the clothes of passers-by curious ladders cut out of paper.

**Good Saturday.** — The « *Scoppio del Carro* », (Car explosion) in Piazza del Duomo. When the mass of that day reaches the « *Gloria in excelsis* » an artificial fire in the form of a dove is lighted by the Archbishop upon the high altar in the Duomo. It is conducted by a whire through the length of the church and stops outside the door at the traditional « *Carro*. » This car is a huge wooden construction adorned with girandoles and petards, and carved with dolphins (coat of arms of the Pazzi family, to which the « *Carro* » belongs). The « *Colombina* » (little dove) fires these petards which burst with a great noise, to the great delight of the peasants who crowd the Piazza del Duomo. It is considered a good omen for the new harvest if the « *Colombina* » runs its course without stoppage. That machine which, dragged by white oxen stops between the Duomo and the Baptistery, is taken, after the performance of the dove at the « *Canto de' Pazzi* » (Pazzi's corner) near their old palace; here the huge car fires its last petards. It is a characteristic sight which deserves to be seen by foreign people, and a strange and peculiar old custom which had its origin from the following facts. Pazzo de' Pazzi, offspring of a rich merchant family of Florence, went with the crusade of 1099 to Jerusalem, where he was the first to erect on its walls the Christian standard. For that valiant deed, Jeoffrey of Bouillon did him many honors and allowed him to take from the tomb of Christ some flint stones, which Pazzo de' Pazzi carried to Florence and presented to the « *Signoria* » (the Government of the Republic). The « *Signoria* » very reverently had them put in the principal church in Florence. The Florentines' devotion for those stones reached very soon a high degree: the Republic ordered then to the Vicar of that Church that on Good Saturday he should draw from them the sacred fire for that day ceremonies. Besides he was ordered to carry that fire in procession to the other churches of the town and principally to Santa Reparata, the Cathedral in those days. It was an old custom among Florentines to light little candles, called « *facelline* » at this sacred fire and to go through the town carrying them. After the sacred fire of Good Saturday was made from the stones of Christ's sepulchre, every one strove to be the first to light his own candle at it. In 1300 it chanced that the first person to light his « *facellina* » was a young man of the Pazzi family. All the Pazzi were so delighted at that circumstance that the next year they would solemnize that day with great pomp and fire-works. They were allowed by the « *Signoria* » to accompany with these fires the procession as far as Santa Reparata church. Year by year the Pazzi family increased their show of satisfaction, till they obtained permission to build a machine or car which was to be lighted with the sacred fire in the Church of Santa Maria del Fiore to the sound of bells at the moment of « *Gloria in excelsis Deo*. » The Pazzi obtained also permission that the car, after having burst in Piazza del Duomo, should be carried near the corner of their palace: in fact the four white oxen which have drawn it there, are yoked again to it and they take it into Via del Proconsolo, where the noisy amusement is repeated. At first the Pazzi made a new machine every year; but after a certain time they decided to have a durable one; accordingly they built a huge triumphal car carved and gilded, which on Good Saturday they decorated with plenty of various fire-works.

But even that durable machine was worn out in course of time, and some cars were rebuilt and worn out. The actual one is quite inartistic and not at all beautiful: before long it will in its turn fall into complete ruin. That strange ceremony made always with great pomp, was spoken of in every time not only in Italy, but in the farthest European lands, from whence many important persons went to Florence to see that peculiar sight so interesting to the peasants of the environs. H. M. the Queen Victoria, when she came in Florence for the first time, desired to see that ceremony and it is said, was very pleased with it.

**April 1<sup>st</sup>** — Beware of the « Pesci d'Aprile » (April fools) much in use in Florence.

**Ascension, Day.** — It is custom at this feast, that Florentines go early in the morning into the Cascine meadows to look for the « grillo » (cricket). The crickets are sold in those days everywhere in the town, shut into little cages. It is believed they bring good-luck.

**June 24<sup>th</sup>** — **Fête of San Giovanni**, patron saint of Florence. Fire works upon the Carraia bridge, illumination of the town, bands of music in many squares and « tombola » (sort of lottery) in Piazza della Signoria.

**August 10<sup>th</sup>** — **Fête of San Lawrence.** It is the custom to eat the « lasagne », that are a kind of macaroni two inches large. The bakers in Borgo San Lorenzo have their shops adorned in a peculiar manner on the eve of that fête.

## Hôtels

**Lung'Arno.** — *Grand Hôtel Continental de la Paix*, Piazza Manin, 1. — *Hôtel de la Ville*, Piazza Manin, 3. *Borgo Ognissanti*, 21. — *Hôtel d'Italie*, principal entrance Borgo Ognissanti, 19. — *Grande Bretagne and Arno*, Lung'Arno Acciaiuoli, 4. — *New York*, Piazza del Ponte alla Carraia, 1. — *Florence and Washington*, Lung'Arno Amerigo Vespucci, 6. *Borgo Ognissanti*, 11. — *Sud*, Lung'Arno Amerigo Vespucci, 2. — *Russie*, Lung'Arno Acciaiuoli, 10. — *Paoli* (Private Hôtel), Lung'Arno Zecca Vecchia, 12.

**Near the Cascine.** — *Victoria*, Lung'Arno Amerigo Vespucci, 44, 46. — *Anglo-American*, Via Garibaldi, 7. — *Alliance*, Via Curtatone, 4. — *Lelli* (of United States), Via Montebello, 38.

**Via Tornabuoni and vicinity.** — *Londres*, Via dei Sassetti. — *Nord*, Via Tornabuoni, 8. — *Helvetia*, Via de' Pescioni. — *Europe*, Via Tornabuoni, 3.

**Piazza della Signoria and vicinity.** — *Cavour*, Via del Proconsolo, 4. — *Porta Rossa*, Via Porta Rossa, 13. — *Spagna*, Via Calzaoli, 13. — *Patria*, Via Calzaoli, 7. — *Stella d'Italia*, Via Calzaoli, 8. — *San Marco*, Via Calzaoli, 8. — *Centrale*, Via Condotta, 12. — *Savoy*, Piazza Vittorio Emanuele.

**Santa Maria Novella and Stazione vicinity.** — *Rome*, Piazza Santa Maria Novella, 8. — *Minerva*, Piazza Santa Maria Novella, 16. — *Milano*, Via Cerretani, 12. — *Bonciari*, Via Panzani, 23. — *Rebecchino*, Via della Stazione, 2. — *Ville de Paris*, Via della Stazione, 6.

## Pensions

**Right bank of the Arno.** — *Azzolini*, Piazza degli Antinori, 2. — *Belini*, Lung'Arno Vespucci, 22 and Via Strozzi, 4. — *Berchielli*, Borgo SS. Apostoli, 17. — *Lucchesi*, Lung'Arno delle Grazie, 16. — *Paoli*, Lung'Arno Zecca Vecchia, 12. — *Della Casa*, Via de' Banchi, 4. — *Selb*, Via della Colonna, 11. — *Rochat*, Via de' Fossi, 16. — *Baldinotti*, Viale Principe Amedeo, 12. — *Pendini*, Via Strozzi, 2 bis. — *Giolitti Vignolo*, Via Cavour, 2. — *Girard*, Via Montebello, 5. — *Champendal*, Via Nazionale, 12. — *Moggi*, Piazza dell'Indipendenza, 5. — *Jenning*, Corso de' Tintori, 71. — *Simi*, Lung'Arno delle Grazie, 8. — *Chapman*, Via Pandolfini, 21. — *Mac-Namee* (Villa Trollope), Via Salvagnoli, 1. — *Piccioli*, Via Tornabuoni, 1. — *Sammuri*, Lung'Arno della Borsa, 6. — *White*, Piazza Cavalleggeri, 2.

**Left bank of the Arno.** — *Clark-Molini-Barbensi*, Lung'Arno Guicciardini, 13. — *Benoit*, Lung'Arno Serristori, 13. — *Kirch*, Lung'Arno Serristori, 11. — *Giannini*, Lung'Arno Serristori, 21. — *Godkin*, Lung'Arno Guicciardini, 1. — *Giotti*, Piazza Soderini, 1. — *Laurent*, Via del Presto, 11, and Via Maggio, 28. — *Bonciari*, Viale Galileo, 22.



## Furnished apartments and rooms

As we have said at page VIII there are many furnished apartments and single rooms. To be more certain apply for explanations to F. H. Humbert, Via Tornabuoni or at the « *Agenzie di locazione* » (Agencies for Apartments). - *Casati*, Borgo Ognissanti, 24. - *Sclavi*, Via del Giglio, 5.

## Restaurants

**Open till 2 o' clock in the morning.** — *Gambrinus Halle*, Piazza Vittorio Emanuele. - *Alhambra*, Piazza Beccaria, 3. - *Trionon*, Via degli Speciali, 3. - *Gilli e Letta*, Piazza della Signoria, 3. - *Mellini*, Via Calzaioli, 13.

**Open till 21 o' clock.** — *Doney and Nephews*, Via Tornabuoni, 14-16. (Branch establishments Stazione Centrale and Piazzale del Re at the Casine). - *Capitani*, Via Tornabuoni, 11. - *Cornelio*, Piazza S. Maria Novella. - *Fenice*, Via de' Pucci, 19. - *Etruria*, Via Calzaioli, 13. - *Toscana*, Via Calzaioli, 3. - *Bonciani*, Via de' Panzani, 23. - *Monaco*, Via Porta Rossa, 11. - *Nuovo Centro*, Via dell'Arcivescovado. - *Patria*, Via Calzaioli, 6. - *Rebecchino*, Piazza della Stazione, 2. - *Stella d'Italia*, Via Calzaioli, 8. - *Tazza d'Ore*, Via degli Speciali, 2.

## Oysters

*Lancella Domenico*, Via de' Martelli, 2. - *Papa Antonio*, Via Tornabuoni, 16.

## Confectioners

*Castelmur Gilli Pool*, Via Calzaioli, 6. - *Cornelio Paolo*, Piazza Santa Maria Novella, 1. - *Del Meglio Giuseppe*, Borgognissanti, 11. - *Doney and Nephews*, Via Tornabuoni, 14-16. - *Gilli A. (Maison)*, Via degli Speciali, 6. - *Giacosa (Maison)*, Via Tornabuoni, 11. - *Gilli e Oloetta*, Via Calzaioli, 10. - *Sacerdotti*, Via Ventisette Aprile, 2. - *Unione Cooperativa di Consumo*, Via de' Vecchietti, near the *Gambrinus Halle*.

## Ale Houses

*Gambrinus Halle*, Piazza Vittorio Emanuele. - *Gilli e Letta*, Piazza della Signoria, 3. - *Osta Eugenio*, Borgo Santi Apostoli, 6. - *Paterni Lorenzo*, Via Porta Rossa, 11. - *Alhambra*, Piazza Beccaria, 3. - *Trionon*, Via degli Speciali, 3. - *Caffè Centrale*, Piazza Vittorio Emanuele (Levi palace).

## Foreign and national Wines

*Anglo-American Stores*, Via Cavour, 41-43. - *Buob Paolo*, Via Condotta, 12. - *Casoni Ugo*, Via Tornabuoni, 15. - *Doney and Nephews*, Via Tornabuoni, 14. - *Giacosa (Maison)*, Via Tornabuoni, 11. - *Gambrinus Halle*, Piazza Vittorio Emanuele. - *Gilli (Maison)*, Via degli Speciali, 6. - *Medici G. G.*, Via Cavour, 6. - *Mellini Laborel*, Via Calzaioli, 13. - *Nuovo Centro*, Via dell'Arcivescovado. - *Ruffino L. and L.*, Via de' Panzani, 1. - *Sacerdotti*, Via Ventisette Aprile, 2-4. - *The Tuscan Wine Growers Comp. Lt.*, Via del Gelsomino, Poggio Imperiale. - *Unione Cooperativa di Consumo*, Via dei Vecchietti, near *Gambrinus Halle*.

## Tobacco shops

**Special sale** of all qualities of foreign and national tobaccos, *Attilio Parenti*, Via Tornabuoni, 15.

**Principal tobacco shops.** — *Fratelli Beltrami*, Via Martelli, 4. - *Baragioli*, Piazza del Duomo, 2. - *Frattigiani*, Borgognissanti, 2. - *Rossi*, Via Calzaioli, 15. - *Fratelli Bicchi*, Via Calzaioli, 4.

More than two hundred of tobacco retail shops are in the various streets where cigars, cigarettes and national tobacco are to be found.

## Cab fares

Within the octroi boundary and at the railway station :

	Day	Night
For a course whatever its length may be. Frs.	1.00	1.30
First half hour . . . . .	1.20	1.50
For each second half hour . . . . .	0.75	1.00
For each trunk or chest or large bag . . . . .	0.50	0.50

Night { From April 1<sup>st</sup> to the end of September, from 21 o'clock to 5.  
service { From October 1<sup>st</sup> to the end of March, from 19 o'clock to 7.

Service outside the boundary, but within the Town district.

First half hour 2 frs. day or night.

For each second half hour 1 fr.

For each trunk or box or large bag 50 cts.

For little boxes, satchels, bags, packets, porte-manteaux, etc., which do not exceed 50 centimetres in length and 20 in height, no indemnity whatever shall be paid.

To the man at the cabs stations, who shuts the cab door, give a gratuity of 5 cts.

**Stations places.** — Piazza Antinori, SS. Annunziata, D'Azeglio, Beccaria, Cavalleggieri, del Carmine, delle Cure, Cavour, Donatello, Frescobaldi, del Duomo (Via Ricasoli corner), del Duomo (Via del Proconsolo corner), del Duomo (San Giovanni side), Gondoni, Indipendenza, Madonna degli Aldobrandini, Manin, Mercatino di San Piero, de' Mozzi, Rucellai, Santa Croce (near the church), Santa Croce (near the fountain), San Felice, Santa Felicità, San Firenze, San Lorenzo, Santa Maria in Campo, Santa Maria Novella, Santa Maria Nuova, San Marco, Santo Spirito, Signoria, de' Giudici, dell' Unità Italiana, di Cestello, Soderini, degli Zuavi, Vittorio Emanuele.

Piazzale di Porta al Prato, di Porta Romana, di Porta San Frediano, del Ponte Rosso.

Via de' Benci, San Pier Maggiore, del Prato, Curtatone, Tornabuoni (near Santa Trinita).

**Carriages.** — *Bianchi Enrico* (with riding horses), Via Oricellari, 10. — *Carlo Rossi*, Successor of *Borgo Avventino*, Via de' Fossi, 13, Via Luigi Alamanni. — *Boschi Ersilia* (successore *Silli*), Via Sant' Egidio, 11. — *Ceccherelli Agostino*, Via San Gallo, 72 and Via Vittorio Emanuele, 26. — *Masini Augusto and brother*, Lung' Arno Soderini, 1. — *Modi Luigi* (carriages for town and country), Chiasso Padella, 2. — *Papucci Nemesio*, Lung' Arno Guicciardini, Piazzale degli Scarlatti. — *Somigli*, Via de' Castellani, 4, Borgo SS. Apostoli, 12, Via de' Saponai, 10.

## Omnibus

From 8 in the morning to 9.30 in the evening (21.30). From *Piazza della Signoria* to the following destinations: *Barriera delle Cure*, every 5 min. — *Piazza dell' Indipendenza*, every 12 min. — *Porta al Prato*, every 7 min. — *Porta Romana*, every 7 min. — *Porta San Frediano*, every 10 min. — *Porta San Niccolò*, every 20 min. — *Porta alla Croce* (two lines, one passing through Via Ghibellina, the other through Piazza del Duomo), every 7 min. — *Barriera del Ponte Rosso* (two lines one passing through Via San Gallo and the other through Via Bonifazio Lupi), every 10 min. — *Piazza d'Azeglio*, every 20 min. — *Barriera della Querce*, every 10 min.

The course is { 10 cts. the common days  
                          { 15 cts. the holidays

## Horse-tramways

From *Piazza de' Giudici* to *Piazza degli Zuavi* going round all the avenues. From *Piazza de' Giudici* to *Bagno a Ripoli* 25 cts. From *Piazza de' Giudici* to *Rovezzano* 20 cts. From *Piazza Beccaria* to *Bellariva* and *Variungo*, *Ponte a Mensola* and *Settignano*. From *Piazza Santa Maria Novella* to the *Cascine*. From *Piazza della Stazione* to *Rifredi*, *Castello* and *Sesto*. From *Piazza della Signoria* to *Barriera di San Niccolò*.



In the tramways of the avenues and those from Piazza Santa Maria Novella, the seats near the platforms cost 5 cts. less than the others, being considered as second class; so that from Piazza de' Giudici to Piazza Cavour, for instance, accordingly the bench where one likes to sit, the course varies from ten to fifteen cts. The whole running till Piazza degli Zuavi is of 20 or 25 cts.

## Steam-tramways

From Piazza Santa Maria Novella to Campi and Prato, Brozzi and Poggio a Caiano, Cascine (the Sunday). From Piazza Cestello (San Frediano gate) for Legnaia, Badia a Settimo, Lastra a Signa. From Piazza della Signoria and from Porta Romana by the Viale de' Colli, to Gelsomino, Galluzzo, Certosa, Greve (Chianti).

The Florentine Tramway Society resides in Via Arcivescovado, 3.

## Electric Tramway

from Firenze (Piazza San Marco) to San Domenico and Fiesole

Price to San Domenico . . . . .	L. — 40
” to Fiesole . . . . .	— 70
Return tickets from Florence to Fiesole . . . . .	1,25
” ” Fiesole to Florence . . . . .	1,00

Besides the tax of 5 ct.

Travellers have the freely convey of their luggage not exceeding kg. 15 in weight and m.  $0,50 \times 0,30 \times 0,15$  in size.

Little parcels not exceeding 15 kg. in weight are taken at every station of the line, by means of a transport-cart, which is delivered at a price of L. 0,20 by the personal of the carriages.

As the tramways time table is changed according the seasons, we think better to give here only the complete list of all the lines. Readers will easily understand that, till the Tramways Direction will not establish a unique summer and winter time table, this important indication, cannot take place, regretful as we can be, in *Saunterings in Florence*. At the Tram Stations of Piazza della Signoria, Piazza de' Giudici, Piazza Santa Maria Novella, Piazza Beccaria, Porta Romana and Gelsomino, there are to be found the time tables in use according the various seasons, and from the tram-employés, traveller obtains all the directions he may desire.

## Diligences

From Florence to the neighboring villages there is a diligence service at a very low rate. Of these we give here a complete list of the places in town where they are to be found.

For Antella, Via del Guanto, 3. - Bagno a Ripoli, Corso Tintori, 99. - Barberino di Mugello, Via Taddea, 5. - Borgo San Lorenzo (postal service), Via de' Bonizzi, 3. - Carmignano, Via Cornina, 4. - Castello, Via delle Belle Donne, 12. - Certosa, Piazza di Porta Romana. - Compiobbi, Via Scialoia, 4. - Dicomano, Via dei Pepi, 33. - Fiesole, Via del Guanto, 5. - Grassano, Via del Parlascio, 3. - Greve (postal service), Via del Guanto, 3. - Impruneta (postal service), Via Vinegia, 7. - Lastra, Piazza del Capitolo. - Lastra a Signa, Chiasso (lane) Baroncelli, 5. - Londa, Via dei Pepi, 33. - Mercatale, Via Vinegia, 7. - Montelupo, Piazza Peruzzi, 4. - Panzano, Via Vinegia, 14. - Poggio a Caiano, Chiasso (lane) Baroncelli, 3. - Radda (postal service), Via del Guanto, 5. - Rovezzano, Via Scialoia, 4. - Rufina, Via dei Pepi, 33. - Ruota, Piazza del Capitolo. - San Casciano (postal service), Via Vinegia, 7. - San Godenzo, Via dei Pepi, 33. - Scandicci, Piazza del Carmine. - Scarperia, Via Taddea, 5. - Sesto, Via delle Belle Donne, 12. - Settignano, Via Scialoia, 4. - Tavarnelle, Via Vinegia, 14. - Tavarnuzze, Piazza di Porta Romana. - Trespiano, Piazza del Capitolo. - Vinegna, Piazza del Carmine.

## POST AND TELEGRAPH

## Telegraph

**Central office.** — Via del Proconsolo, 12.

**Branch offices.** — Railway station, Via Borgognissanti, 26, Via Pisana, 24, Piazza Cavour, 5, Piazza Beccaria, 5, Via di Ripoli, 104. — In the square outside the Porta Romana.

## Interior telegraphic tariff

Each word of the address is counted one word

KIND OF TELEGRAM	Rate for a telegram of 15 words	Addition of each word
Common telegram . . . . . Frs.	1 —	0,05
Urgent <sup>1)</sup> . . . . .	3 —	0,15
Within the town . . . . .	— 50	0,05
Semaphoric telegram . . . . .	1 —	—

International telegraphic tariff <sup>2)</sup>

Europe, Algeria, Tripoli and Tunis

From any office in the Kingdom of Italy to any office of the following States or Countries	For each word <sup>3)</sup>
Algeria, Malta, Tunis . . . . . Frs.	— 24
Austria-Hungary, Switzerland . . . . .	— 14
Belgium, Bosnia, Herzegovina, Luxemburg, Montenegro, Rumania and Servia . . . . .	— 19
Bulgaria, Denmark, Netherlands . . . . .	— 23
Canary Isles . . . . .	— 82
France (Corsica included). . . . .	— 14
Germany . . . . .	— 14
Gibraltar and Portugal . . . . .	— 27
Great Britain and Sweden . . . . .	— 26
Greece, Norway . . . . .	— 34
Greek Isles (not included Euba and Poros) . . . . .	— 38
European and Caucasian Russia . . . . .	— 42
Senegal . . . . .	1 65
Spain . . . . .	— 22
Tripoli . . . . .	— 87
European and Asiatic Turkey, Archipelago, Morocco . . . . .	— 39

<sup>1)</sup> This has the precedence over the common telegram.

<sup>2)</sup> The tariff for foreign Countries changes very often and cannot be given with authority. Apply for them at the « Central Office, »

<sup>3)</sup> In addition to the fixed charge of 1 fr. for each telegram.

## Northern and Central America

From any office in the Kingdom of Italy to any office of the following States or Countries	Price for each word
California, Nevada, Washington . . . . .	Frs. 2 25
Carolina, Mississippi, Ohio, Virginia . . . . .	1 90
North and South Columbia, Maryland, New Jersey, New York, Pennsylvania . . . . .	1 80
Colorado, New Mexico, Texas . . . . .	2 15
Cuba . . . . .	from 3 70 to 6 30
Florida, Missouri . . . . .	1 90 to 2 45
Jamaica . . . . .	7 65
Mexico . . . . .	from 2 55 to
New Brunswick, New York City, New Scotland, Ontario, Quebec, Vermont . . . . .	1 60
Panama (isthmus), Nicaragua . . . . .	from 6 60 to 6 90
Porto Rico . . . . .	11 60
Sta. Croix . . . . .	12 05
Salvador . . . . .	from 5 35 to 5 65
Trinidad . . . . .	13 40

## South America

	Frs. mm.
Bolivia and Chili . . . . .	8 050
Brazil (Pernambuco not included) . . . . .	from 6 738 to 7 238
Peru (Callao and Lima) . . . . .	8 050
Uruguay Republic and Paraguay . . . . .	7 238

## Asia (Turkey excluded)

## South and Western Africa, Egypt, Oceania

	Frs. mm.
Assab and Massaua (without fixed rate) . . . . .	2 —
Arabia (Aden) . . . . .	4 025
Australia . . . . .	from 5 700 to 11 250
China . . . . .	8 250
Egypt (Alexandria) . . . . .	1 425
Egypt (Souakim) . . . . .	2 525
Japan . . . . .	9 350
Persia . . . . .	1 500
Zanzibar . . . . .	9 025

## Post

**Central Office.** — Loggiato degli Uffizi.

**Branches.** — *Branch No. 1.* Piazza della Stazione. For the postal service of registered letters and parcels, for the delivery of *Post Office Orders*, of *Saving Banks* and *chèques*. — *Branch No. 2.* Piazza Cavour, 5. As above; with telegraph service, also. — *Branch No. 3.* Piazza Beccaria, 5. As above. Office at the Custom house, for the delivery of foreign parcel post. — *Branch No. 4.* Via di Ripoli, 104. As in the other offices, with telegraph service also. Lately four new branches were opened in the Suburbs of Florence as follows: 1st at *San Iacopino*; 2d at *San Frediano*; 3d at *Porta Romana*; 4th at *Settignano*. These branches are for the postal service only including registered letters and parcels, the delivery of *Post Office Orders*, *Saving Banks* and *chèques*.



**Interior correspondence <sup>1)</sup>**

Letters up to 15 grams . . . . .	Frs.	— 20
For 15 grams more or part of 15 grams . . . . .		— 20
For letters within the office district up to 15 grams. . . . .		— 05
Letters addressed to sub officers and soldiers in active service, 15 grams . . . . .		— 10
Simple Post cards within the postal district. . . . .		— 05
Mss. papers up to 50 grams . . . . .		— 20
Mss. papers from 50 to 500 grams . . . . .		— 40
Mss. papers for each additional 500 grams or part of 500 grams. . . . .		— 40
Parcels of manuscript papers, must be under cover (sotto fascia). . . . .		
Newspapers, all sorts of printed papers, samples and patterns of goods for each 50 grams or part of 50 grams (under cover - sotto fascia) . . . . .		— 02

**Post Office Orders**

Common orders up to 10 frs. . . . .	Frs.	— 10
Over 10 up to 25 frs. . . . .		— 25
Over 20 up to 50 frs. . . . .		— 40
Over 50 up to 75 frs. . . . .		— 60
Over 75 up to 100 frs. . . . .		— 80
Over 100 and for each additional 100 frs. . . . .		— 20
(Within the postal district the charge is reduced one half).		
For Post Office Orders addressed to subofficers or soldiers in active service - which do not exceed 25 frs. . . . .		— 05
Telegraphic Money orders pay the fixed charge of . . . . .		1 20
Money Order Postcards (Cartoline-Vaglia):		
Under 1 fr. up to 1, 2, 3, 4, 5 frs. . . . .		— 10
Of 6, 7, 8, 9, 10 frs. . . . .		— 15
Of 15 frs. . . . .		— 20
Of 20 frs. . . . .		— 25

**Registered Letters**

Fixed tariff in addition to the usual stamp of 20 cts. . . . .	— 25
For book parcels or samples not exceeding 500 grams in weight, the fixed registration fee is reduced (within the district 5 cts.) to . . . . .	— 10
Registered letters for over certain value ( <i>Assicurate</i> ). . . . .	— 25
At the fixed charge for common letters and at that of 25 cts. for the registration is added for each sum not exceeding 300 frs., 10 cts. and for the district, 5 cts.	

**Assegnments (Assegni)**

The cost of every registered article may be collected on delivery up to 1000 frs. Then the additional fee is 25 cts. (within the district 15 cts.).

**Foreign Correspondence**

The following tariff *A* is applicable to the following countries: *Europe*, *Asia*: China (Kalgan, Pekino, Tien-Tsin and Urga), Cyprus, Persia, Asiatic Russia, Siam, Asiatic Turkey. *Africa*: Abissinia, Algeria, the Azores, Egypt, Morocco, Trypoli, Tunis. *America*: United States of North America, Canada, New-Found-Land.

The tariff *B* is applicable to all the other countries.

<sup>1)</sup> The charges for inland postage are applicable to Assab, Massana, Asmara, Keren, Barbary, Tripoli, Tunis, La Goletta and Susa (Italian offices) and to the Republic of San Marino.

TARIFFS	A	B
For a letter not exceeding 15 grams . . . . . Frs.	— 25	— 40
Simple Postcard. . . . .	— 10	— 10
Reply cards (con risposta pagata) . . . . .	— 20	— 20
Newspapers and printing of all kinds for each 50 grams or part thereof . . . . .	— 05	— 05
Mss. papers (under cover) up to 250 grams. . . . .	— 25	— 25
For each 50 grams . . . . .	— 05	— 05
Samples of goods (350 grams at the most) . . . . .	— 10	— 10
Not exceeding 50 grams. . . . .	— 05	— 05
Registration fee. . . . .	— 25	— 25
Return receipt . . . . .	— 25	— 25

### International Post Office Orders

For Algiers, Dutch Antilles, Argentina, Austria-Hungary, Belgium, Bulgaria, Canada, Chili, Denmark and Iceland, Egypt, France, Germany, Japan, Heligoland, England, English Colonies and possessions, United States of America, Luxemburg, Malta, Morocco, Norway, Netherlands, Principality of Monaco, Romania, Salvador, Sweden, Switzerland, Tunis, Turkey.

Up to 25 frs. (which must be paid by the sender). . . . . cts. — 25  
 Besides that sum, for each additional 25 frs. . . . . — 25

### Registered Letters

containing a declared value. Up to 10,000 frs. For each 300 frs. the following fee

Dutch Antilles, Argentina, Jerusalem, Greenland, Guadeloupe, Guienne, Martinica, New Caledonia, Reunion, Saigon, Salvador, Senegal, Tonchino. . . . . Frs.	— 35
Austria Hungary, France, Algiers, Principality of Monaco, Switzerland, Tripoli, Tunis (Italian Offices) . . . . .	— 10
Belgium, Bulgaria, Denmark and Iceland, Germany, Heligoland, Luxemburg, Norway, Netherlands, Portugal (with Madeira and the Azores), Romania, Russia, Serbia, Sweden, Spain (including the Balearic and Canary Islands), China, Turkey. . . . .	— 35
Egypt (with Italian Steam boats), Morocco, Tunis . . . . .	— 20
Loanda (Angola), Santiago (Capo Verde), San Thomé . . . . .	— 35
(This rate must be paid in addition to the stamp and the fixed registration fee).	

### Tariff for Post parcels.

#### Inland Tariff

Stamp for each parcel . . . . . cts. — 60  
 Assab and Massaua (1). . . . . — 60  
 (The registration fee is 10 cts, for each 300 frs. in addition to the fixed charge).  
 Parcels charged with *assegno*, besides the fixed charge. . . — 25

#### Foreign Tariff

Asia (2) . . . . . Frs.	5 25
Argentina (2) . . . . .	4 50
Australia (2) . . . . .	6 50
* Austria-Hungary . . . . .	1 25
Bechuanaland (2) . . . . .	8 —
** Belgium (through France) (3) . . . . .	1 75
Bulgaria (3) . . . . .	2 50
Cameroun (West Africa) (2) . . . . .	4 25
The Cape of Good Hope (Africa) (2) . . . . .	8 —
Chili (2) . . . . .	5 25
China (2) . . . . .	4 75

Cyprus (2)	Frs.	2 75
Colombia (United States of) (3)		5 —
Congo (3)		3 75
Costarica (2)		4 25
* Denmark (2)		2 25
* Egypt (1)		1 75
Continental France (1)		1 25
Algiers and Corsica (1)		1 75
* Germany (2)		1 75
Gibraltar (2)		4 25
Greece (1)		1 75
Western India		5 25
England and Ireland		2 70
* Luxemburg		1 50
Malta (1)		1 75
Morocco (2)		3 25
Mexico (2)		3 75
Montenegro (2)		2 —
* Norway (2)		3 25
Orange (2)		8 —
** Netherlands (2)		3 25
Portugal (4)		2 50
* Romania (2)		2 —
Serbia (2)		2 —
Siam (Bangkok) (2)		8 25
Spain (3)		2 —
St. Salvador (Republic) (2)		4 50
* Sweden (2)		3 25
* Switzerland (1)		1 25
Togo (Western Africa) (2)		4 25
Tongatabu (Tonga Islands) (2)		5 25
Transwaal (2)		8 —
Turkey (1)		1 75
Uruguay (2)		4 50
Zanzibar (1)		7 25

**NB.** The number in parenthesis beside the name of each State, indicates the number of papers which the Custom House requires for the forwarding of each parcel. Parcels must not exceed 3 kilogr. in weight and 60 centim. in size. They must not contain letters or any written paper of the nature of correspondence, neither explosives or combustibles.

\* Parcels with declared value not exceeding frs. 500 as well as parcels charged with an *assegno* up to 500 frs. are accepted.

\*\* The same up to 1000 frs. charge, 10 cts. for each 10 frs.

**Hours for the delivery of letters.** — Registered letters at 9 <sup>1</sup>/<sub>2</sub> and 15 <sup>1</sup>/<sub>2</sub> o' clock.

Ordinary letters at 8 <sup>1</sup>/<sub>2</sub>, 12 <sup>1</sup>/<sub>2</sub>, 15 <sup>1</sup>/<sub>2</sub>, 17 <sup>1</sup>/<sub>2</sub> o' clock.

Hours for the rural post in the environs of Florence. There are daily two deliveries of letters and parcels, beyond the Oetroi Boundary (within the district of Florence).

The rural postmen start from the Central Office at 8 <sup>1</sup>/<sub>2</sub> and at 14 o' clock and, on their way back, they collect correspondences from the letter boxes.

Letters are collected from the town boxes at the following hours 24, 9 <sup>1</sup>/<sub>2</sub>, 14 <sup>1</sup>/<sub>2</sub>, 18 <sup>1</sup>/<sub>2</sub>, 20 <sup>3</sup>/<sub>4</sub>.

The exact hours at which letters are collected, may be ascertained by looking at the plate on the front of the box.

#### Hours for the General Post Office

Delivery of the « Poste Restante » letters	from 8 to 21
Registered and stamp office	» 8 to 21
Post Office orders, newspapers subscription, and payment of chèques	» 8 to 16
Parcel Post	» 9 to 16
Cash, shares, Letters of Credit	» 9 to 16
Arrival and dispatch of mails.	» 5 to 22



# Hours for the Railway Post Office

Registered and stamp office . . . . .	from 9 to 22
Money Orders and Savings' bank . . . . .	» 9 to 22
Parcel Post . . . . .	» 9 to 22

Latest time for posting letters is 30 minutes before each train starts.

## Hours for the branch offices of Piazza Cavour, Piazza Beccaria and Porta San Niccolò

Registered letters . . . . .	from 8 to 20
Printed matter and parcels . . . . .	» 8 to 20
Money Orders and Savings' bank . . . . .	» 9 to 18
Registered letters with declared money ( <i>Assicurate</i> ) . . . . .	» 9 to 18

**Postal boxes in the waiting Hall of the railway station** are shut 5 minutes before the starting of each train.

## Time-table

For Arezzo-Roma-Napoli . . . . .	at 6,35 - 7,35 - 17,35 - 18,35 - 23,00	o'clock
» Pistoia-Bologna-Milano . . . . .	» 6,05 - 10,50 - 14,25 - 22,44	»
» Pistoia-Lucca-Pisa . . . . .	» 5,05 - 6,05 - 10,50 - 18,20	»
» Empoli-Siena-Livorno . . . . .	» 5,30 - 7,17 - 9,10 - 11,40 - 17,20 - 20,35	»
» Pisa-Genova-Torino . . . . .	» 5,30 - 7,17 - 9,10 - 11,40 - 17,20 - 20,35	»

Printed matters are collected hourly.

**Notice regarding foreign letters.** — Foreign countries are divided into two classes: *Countries included in the Universal Postal Union and countries not included in that Union.*

Generally the rules of the inland correspondence are available for the international ones, in all the cases which are not here after mentioned.

International correspondence must not contain (safe exception) money, or values, or goods of any kind, liable to duty.

The irregular sending of such things is considered contraband in many countries and the articles are accordingly confiscated. Neither are lottery tickets allowed.

**Stamps.** — Generally speaking one is at liberty to send letters unstamped, that is, not pre-paid; but there are certain exceptions. Prepayment is necessary for other articles and must be made in full for those countries in which prepayment for letters is required. Unstamped parcels, for which full prepayment is required, are not forwarded <sup>1)</sup>.

**Postal cards.** — Postal cards for abroad are of 4 kinds:

- a) Ordinary post al cards 10 and 15 cts.;
- b) Reply cards (*con risposta*) 20 and 30 cts.

In the tariffs one can see which are to be used. All are however accepted; even the inland ones may be used for abroad, provided the prepayment, when necessary, be made good with extra stamps. The receivers of post al cards not properly stamped, must pay double postage. On the double post al cards, the reply page goes free, provided it be addressed to the country from which it came.

Written papers are considered like printed matter, except with regard to prepayment. No open letter or sealed may be inclosed in a written papers, parcel. If one is inclosed, the whole parcel is considered as a letter and charged accordingly. Mss. Music is included in the category of correspondence and not in that of printed matter.

**Samples.** The highest weight of sample parcels is 250 grams and the largest sizes are 30 × 20 × 10 centim.

Samples must be easily verified, must have no commercial value, shall not contain writing, except that already admitted for inland.

<sup>1)</sup> Unstamped letters on arrival are subject to a fine equal to the double of the postage due.

For samples exchanged with the English and Australian Colonies, with Belgium, Bulgaria, Egypt, France, Great Britain, Greece, Luxemburg, United States of America, Switzerland, Tunis, Hungary, the highest weight for sample parcels is of 550 grams and sizes  $50 \times 20 \times 10$  centimetres.

In all States, every kind of goods samples is admitted.

Periodical and other printed matter form one category, and are charged in the same way. The inland rules hold good, even for the writings done with the poligraph or similar methods, which are considered as printed matter if sent off in numbers of not less than twenty identical copies.

The charge is according to the weight of each parcel, whatever be the number of things included, provided it has only one address. The maximum weight of each parcel must not exceed 2 kgms.; the size 45 centimetres for side. Those sent rolled, may extend to 75 centimetres in length, provided they do not exceed 10 centimetres in diameter.

**Mixed parcels.** — A mixed collection of written papers, samples and printed matter, may be sent off, provided that the weight of each sort of things does not exceed the limit allowed for each, and that the entire weight does not exceed 2 kgms. The size must not exceed 45 centim. For sending abroad, the same rules as for the inland postage must be observed.

**Registration of correspondence.** — Registered correspondence is maintained (with the exceptions indicated in the tariff) with all the States to which tariff *A* and *B* can be applied.

Correspondence for beyond Gibraltar or the Isthmus of Suez must not be sealed with sealing wax. Printed matter may be registered, but the charge is of 25 cts. besides the prepaid postage.

All right to indemnity is *forfeited* after a year from the day on which the article has been posted. All Italian Offices and those of the Colonia Eritrea and Tunis belong to the same service.

**Letters containing declared money values "Assicurate."** — The interchange of letters containing value is allowed with the countries indicated in the tariff, up 10,000 frs., for each small packet, and any number of packets may be sent to the same person.

All the State Offices and those of the Colonia Eritrea and Tunis, do this service. The *collettorie* cannot send or receive declared money letters for beyond 100 frs. Rules for letters of this kind are the same as for the inland postage. If by chance a letter is lost or spoiled, the Post makes good the lost value up to the sum declared, provided the complaint may be made within the time prescribed for the registered letters.

**Registered letters containing declared value and charged with "Assegno."** — They are admitted with the following countries: Austria (not including Hungary), Dutch Antilles, Belgium, Denmark, Germany, Luxemburg, Norway, Romania, Sweden and Switzerland. For Chili only registered correspondences may be charged with *assegno*.

The amount of *assegni* shall not exceed 500 frs. for each packet; but one is allowed to address to a same person as many packets as he likes. Departing packets are not charged at any rate in adding to that fixed for each category of articles, but from the sum of the exacted *assegni*, is taken in addition to the emission rate of the money Orders, a fixed charge of 10 cms.

Articles with charge (*assegno*) may have written on the address the sum of the *assegno*, both in figures and in plain words, expressed in Italian language and in the money of the country of destination. If by chance they can not be delivered within seven days after their arrival, they are immediately sent back, from whence they came.

**Correspondence in special haste** is received for Argentina, Buenos-Ayres (town), Rosario and Plata, for Austria-Hungary, Belgium, Bosnia and Herzegovina (only where there are postal Offices), for Chili, Denmark (only where there are town postmen, Iceland and the Feroe excluded), for Germany, Japan, Luxemburg, Montenegro, Netherland, Paraguay, Assumption (town), Salvador (town), for Serbia, Siam (only where there are postal service) and for Switzerland.

**Return receipts for registered correspondences** are admitted with all the countries where Tariffs *A* and *B* are applicable, except where especially advised otherwise.

**Modification of address for travelling correspondence or withdrawing the same.** — Many States allow the senders privilege of changing or modifying the address of their correspondence, or withdrawing it.

These requests must be sent by post or telegraph, but always by the departure post Office.

Requests sent by post must pay the rate of prepayment and registration, and those sent by telegraph the usual rate.

### Tariff for letters or little boxes with declared value

COUNTRIES OF DESTINATION	Rate of insurance for each 300 frs.	Fixed charge for the delivery of boxes	Number of papers required by the Custom House for boxes
Argentina (Viâ France) . . . . .	Frs. — 35		
Austria-Hungary . . . . .	— 10	1 —	2
Belgium (Viâ France) . . . . .	— 25	„	„
Bulgaria (Viâ Austria) . . . . .	— 25	2 —	3
China (Russian Establishments) (Viâ Austria) . . . . .	— 25	„	„
China (German office of Shanghai) (Viâ Brindisi) . . . . .	— 20	2 —	2
Denmark, the Feröer, Iceland (Viâ Austria or Switzerland) . . . . .	— 25	„	„
Egypt, with Italian Steamboats . . . . .	— 20	2 —	1
France, Algeria and Principality of Monaco . . . . .	— 10	1 —	1
Germany { (Viâ Switzerland) . . . . .	— 21	1 50	1
{ (Viâ Austria) . . . . .			2
Luxemburg (Viâ France or Austria) . . . . .	— 25	1 50	2
Morocco (French office of Tangers) . . . . .	— 20	„	2
Norway (Viâ Austria or Switzerland) . . . . .	— 25	„	„
Netherland (Viâ France) . . . . .	— 25	„	„
Portugal (the Azores and Madeira included) (Viâ France and Spain) . . . . .	— 25	„	„
(Viâ France or by sea) . . . . .	— 35	2 50	4
Romania (Viâ Austria) . . . . .	— 25	1 50	2
Russia (Viâ Austria) . . . . .	— 25	„	„
Salvador (Viâ France) . . . . .	— 35	„	„
Serbia (Viâ Austria) . . . . .	— 25	„	„
Spain (Andorra Republic, Balearic Islands and Canary Islands included) (Viâ France) . . . . .	— 25	„	„

**Identification books** “*Libretti di Ricognizione*,” — The object of the « *Libretti di Ricognizione* » for the interior and for the countries where they are admitted, is to facilitate the transactions where the identification of persons is required.

These books are given by the directors and by the principal offices.

The States in which this service exists, are :

The Argentine Republic, Bulgaria, Republic of Columbia, Egypt, France, Greece, Luxemburg, Mexico, Portugal, Romania, Salvador, Switzerland, Tunis.

The « *Libretti di Ricognizione* » for inland offices contain ten little coupons which are available for a year, but at the expiration of that term, they may be renewed at any direction or head office, on presentation of the old one. In that case one pays according the number of coupons he has used.

The « *Libretti* » for abroad contain ten little papers with two receipts in each and are available for 3 years. Price : 50 cms. for that of inland, 1 fr. for the foreign ones.

Articles of ordinary correspondence addressed « *Poste restante* » may be lifted on sight of these books ; but for registered articles a coupon duly signed must be detached from the book and handed over to the post office.

The post office has no responsibility when a book is lost and its owner must be prepared for the consequences. In such a case he ought at once to warn the Post Office, which undertakes to annul its validity.

**Letter Boxes within the Octroi boundary.** (The \* indicated boxes have a special box for printed matter). — Piazza Beccaria. — \* Piazza Becca-



ria, 5. - Piazza Cavour, 12. - \* Piazza Cavour, 7. - Piazza d'Azeglio, 1. - Piazza Cavalleggeri, 2. - \* Piazza del Ponte alla Carraia, 2. - Piazza Donatello, 10. - Piazza del Duomo, near the Misericordia. - Piazza Vittorio Emanuele, under the porch. - Piazza della Signoria near the Omnibus. - Piazza Goldoni, 1. - \* Piazza San Felice, 7. - \* Piazza San Marco, 2. - Piazza dei Mozzi, 6. - Piazza San Niccolò, 78. - \* Piazza Soderini, 1. - \* Porta Romana. - Porta San Frediano. - Via Bonifazio Lupi. - Via Borgognissanti, 91. - Via Bufalini, 35. - \* Via dei Banchi, 1. - Via dei Bardi, 74. - Via dei Benci, 7. - Via Calzaioi, 12. - Via dei Cerretani, 1. - \* Via dei Martelli, 9. - Via dei Pilastri, 62. - Via dei Serragli, 78. - Via del Castellaccio, 2. - Via del Cenacolo, 15. - Via della Fornace, 1. - \* Via della Fortezza, 8. - Via dell'Ariento, 1. - Via della Scala, 22. - Via del Ponte alle Mosse, 1. - Via del Ponte alle Mosse, 125. - \* Via del Proconsolo, 12. - \* Via di Pinti, 93. - \* Via Fiesolana, 2. - Via Fra Bartolommeo, 5. - Via Fra Giovanni Angelico, 34. - Via Ghibellina, 47. - Via Ghibellina, 96. - Via Guelfa, 11. - Via Montebello, 44. - \* Via Nazionale, 36. - Via del Ponte Rosso, 1. - Via Rossini, 1. - Via Sant'Agostino, 23. - \* Via Sant'Ambrogio, 1. - Via Santa Caterina, 9. - Via Tornabuoni, 10. - \* Via Ventisette Aprile, 1. - Viale Regina Vittoria (Barriera). - Viale Regina Vittoria, 3. - Barriera al Pino. (Octroi boundary).

**Suburban Postal boxes.** - Piazza di Bellosguardo. - Pian dei Giulari, 23. - Piazza di Ricorboli, 57. - Piazza San Francesco di Paola. - Piazzale delle Cascine. - Via Bolognese, 25 (alla Pietra). - Via Bolognese, 91 (alla Loggia). - Via della Piazzola, 5. - Via della Piazzola, 26 (alla Querce). - Via del Ponte Sospeso (canto di Via Bronzino). - Via del Ponte di Mezzo. - Via del Romito, 17. - Via Faentina, 167. - Via Pisana, 169. - Via Pisana, 178. - Via di Pontassieve, 1 (a Varlungo). - Via di Pontassieve, 82 (al Madonnone). - Via di Novoli. - Via di Rifredi, 1. - Via di Ripoli, 104. - Via San Gervasio, 11. - Via San Leonardo, 30. - Via Senese, 85. - Viale Petrarca, 44. - Careggi. - Piano di S. Bartolo. - Ponte a Mensola. - Rovezzano. - Settignano. - Trespiano.

**Writing-Rooms.** At the entrance of the Post Office. - *Magnani*, Via della Stazione, 8. - *Taldini*, Via della Stazione, 6.

## Authorised Guides

For the exactness of the historical informations about the monuments of the town and environs, the Florentine Municipality guarantees only those given by the authorised Guides provided with the municipal patent, and who wear a hat with the following words: *Guida Autorizzata*.

We give here some articles drawn from the Regulations and which may interest the tourist.

ART. 5. - The public authorised Guide must always, when on duty, wear a hat of the shape approved by the Municipality and with the words: *Guida Pubblica Autorizzata* and with the number of the respective Libretto.

ART. 6. - Guides can only offer their services on the public streets or at the entrance to public buildings.

They are absolutely forbidden to follow strangers with that object. In offering their services they must be polite and respectful and not insist on being preferred.

ART. 7. - For their service the Public Authorised Guides have a right to the following rate of payment.

ART. 8. - Every trespass or infraction to the rules of that Regulation is liable to be punished, according to the case, with the temporary suspension or even to be deprived from the patent, without escape from a greater punishment which he may incur according to the Law.

**Tariff for the Public authorised Guides**, approved by the Giunta/Comunale with the Deliberation of January 17, 1893:

1. For an hour service whatever may be the number of persons for whom it has been done, up to . . . Frs. 2 —
2. For each additional half hour or a part of half hour. 0 50
3. For a half hour service, or a short one, reward up to. 1 50

For the entrance at Museums, etc., where a fee is required, the price for the Guide's ticket must be paid by the person requiring his services.

This Tariff is not applicable to those Guides who accompany strangers according to a commission received from the Land-lords, neither to those who, authorised by the respectif Administration, do the service within the Museums or outside monuments.

## Useful Addresses

**Academies, Societies and Clubs.** — *R. Accademia della Crusca*, Via della Dogana, 1. — *R. Accademia dei Georgofili*, Piazza delle Belle Arti, 1. — *Associazione della Stampa Toscana*, Via Ginori, 13. — *Circolo Filologico*, Via Tornabuoni, 4. — *Club Alpino*, Via Tornabuoni, 4. — *Società Africana d'Italia*, Borgo San Lorenzo, 26. — *Società Asiatica*, Piazza San Marco, 2. — *Società Colombaria*, Via dei Bardi, 64. — *British Relief fund*, Via dei Pucci, 2. — *The little Company of Mary* (English Nursing sisters), Via Ferruccio, 2. — *Casino di Firenze* (Borghesi), Via Ghibellina, 110. — *Circolo Artistico*, Via dei Pucci, 4. — *Skating-Ring Club* (R. Politeama), Corso Vittorio Emanuele, 10. — *Circolo dell'Unione*, Via Tornabuoni, 7. — *Circolo Fiorentino*, Via Cavour, 2. — *Veloce Club Fiorentino* (alle Cascine). — *Florence Club*, Piazza Vitt. Emanuele. — *Circolo Canottieri "Firenze"*, „ and *Circolo Canottieri "Libertas"*, „ Chalet Lung'Arno Guicciardini. — *Società delle Corse dei cavalli al Galoppo*, Via Tornabuoni, 4. — *Società delle Corse al Trotto*, Via dei Benci, 25. — *Sport-place*, Via delle Porte Nuove.

**Archives.** — *R. Archivio di Stato*, Loggiato degli Uffizi Lunghi. — *Archivio Distrettuale dei Contratti*, Via dell'Orivolo, 24.

**Articles of fashion (Gloves, cravats, shirts, etc.).** — *Bardi F.*, Via Cerretani, 1. — *Dalmazzo*, Via Tornabuoni, 17. — *Guarnieri and Pierini*, Via Cerretani, 8. — *Magnelli Giovanni*, Via Calzaoli, 12. — *Neuber H.*, Via Tornabuoni, 20 and Via Strozzi, 6. — *Nutini*, Via Cavour, 42. — *Old Scotland*, Via dei Cerretani, 3. — *Ricchetti Amos and C.*, Via de' Martelli, 4. — *Rimmel E.*, Via Tornabuoni, 20. — *Sacchi Oreste*, Via Cerretani, 8. — *Spooner G.*, Via Tornabuoni, 10. — *Teyssier*, Via Tornabuoni, 9. — *Schostal* (Alla città di Vienna), Via Cerretani, 3. — *Unione Cooperativa di Consumo*, Via de' Vecchietti.

**Artists' materials.** — *Aglietti Iacopo*, Borgo degli Albizi, 25. — *Bonelli Pasquale*, Via delle Terme, 5. — *Carini E.*, Via Condotta, 7. — *Ermini Raffaello*, Via Tornabuoni, 12. — *Giannini Egidio*, Via Cerretani, 10. — *Giorgi Raffaello*, Via Ricasoli, 73. — *Guelfi Giulio*, Via degli Artisti, 9. — *Lefranc and C.*, Via Cavour, 8 (Paris and Milan). — *Maison Mauche*, Via Tornabuoni, 13. — *Sartoni*, Via Ventisette Aprile, 1.

**Astronomical Observatories.** — *Astronomico di Arcetri*, Via del Pian dei Giullari, 49. Director, Abetti prof. Antonio. — *Meteorologico del Collegio della Querce*, Via della Piazzola, 12. Director, Padre Melzi. — *Meteorologico del R. Istituto di Studi Superiori* in the R. Museo di Storia Naturale, Via Romana, 19. Director, Pittet cav. prof. Costantino. — *Meteorologico dell'Istituto Geografico Militare*, Via della Sapienza, 8. — *Meteorologico del Laboratorio d'Igiene*, Via degli Alfani, 55. Director, Roster cav. prof. Giorgio. — *Meteorologico a Vurlungo*, Via del Gignolo, 2. Founder, proprietor and director, Bertelli Giov. Battista. — *Meteorologico della Scuola Agraria di Scandicci*, Director, Passerini conte cav. Napoleone. — *Meteorologico di Fiesole* (within the Seminary), Director, Falcini canon. Carlo. — *Ximeniano, Astronomico, Meteorologico Geodinamico*, Piazza S. Lorenzo. Director, Giovannozzi padre Giovanni.

**Bankers.** — *Bondì M. and sons*, Via de' Vecchietti, 5. — *Cook Thomas and sons*, Via Tornabuoni, 10. — *Fioravanti and C.*, Via Cerretani, 5. — *French and C.*, Via Tornabuoni, 14. — *Mayer and C.*, Via Martelli, 4. — *Haskard and son*, Piazza degli Antinori, 3. — *Kuster and C.*, Via Tornabuoni, 12. — *Matthiessen L. and C.* (Palazzo Vecchietti), Via dei Vecchietti, 5. — *Pestellini F.*, Via Cerretani, 2. — *Silo and C.*, Piazza Vittorio Emanuele (Levi Palace). — *Witby and C.*, Via Tornabuoni, 5.

**Banks.** — *Banca d'Italia*, Via dell'Orivolo, 45. — *Banca di Firenze*, Via de' Saponai, 5. — *Banco di Napoli*, Via dei Banchi, 5. — *Cassa di Sconto*, Via dei Martelli, 9. — *Banca Mutua Popolare*, Via Orsanmichele, 17<sup>a</sup>. — *Banca Commerciale Italiana*, Via Bufalini. — *Cassa di Risparmio*, Via Bufalini, 24.

**Baths.** — *Azzeroni, Hydropathic Establishment*, Corso Vittorio Emanuele 17 and Lung'Arno Amerigo Vespucci, 50. — *Bagni Centrali della Vecchia Quarconia*, Via Cimatori, 4. — *Baroncelli cav. Baldassarre*, Thermal baths, Borgo Santi Apostoli, 16. — *Faini Carlo*, Via Maggio, 30. — *Franceschi*, Via Vigna Nuova, 19 and Via Parione, 28. — *Grazzi dott. Vittorio*, Air baths, Borgo dei Greci, 8. — *R. Archhospital of Santa Maria Nuova*, Hydropathic Establishment, Via Bonifazio Lupi. — *Signorini V.<sup>a</sup> Elisa*, Hydropathic Establishment, Via Mattonnain, 24. — *Pendini's Hydropathic Establishment*, Via degli Strozzi.

**Bicycles.** — *Alberti Giuseppe*, Via dei Pucci, 6. — *Baldi and C.*, Via dei Martelli, 6 and Via dei Pucci, 2. — *Francolini Giuseppe*, Via Cavour, 2. —

*Handsworth Cycle and C.*, Via degli Strozzi, 4. - *Manetti-Bernini and C.*, Via Por Santa Maria, 12. - *Prinetti-Stucchi and C.*, Piazza Vittorio Emanuele.

Accordingly to the extensive development that velocipedism has lately taken in Florence, in its principal streets are to be found many warehouses, where one can hire a very good bicycle at 1 or 1.50 or 2 frs. an hour. Piazza Beccaria, 3. - Piazza Cavour, 7. - Via della Pergola, 7. - Viale Principe Eugenio, 6. - Viale Principe Umberto. - Viale Principessa Margherita, 32. - Viale Regina Vittoria, 4.

**Booksellers.** - *Beltrami Brothers*, Via de' Martelli, 4. - *Bemporad R. and son*, Cessionary of the *F. Paggi's* publisher library, Via Proconsolo, 7. - *Bocca Brothers*, Via Cerretani, 8. - *Flor and Findel* (English book-shop), Lung'Arno Acciaiuoli, 24. - *Cole A. and C.*, Via Tornabuoni, 17. - *Seeber B.* successor of *Loescher and Seeber*, Via Tornabuoni, 20. - *Lucchetti Ernesto*, Piazza del Duomo, 18, and Via Panzani, 27. - *Paggi R.*, Via Tornabuoni, 15. - *Paravia G. B. and C.*, Via Tornabuoni, 9. - *Magnani*, Via della Stazione, 8. - *Pratesi C.*, Piazza del Duomo, 15.

**Butchers'shops.** - *Donnini Emilio*, Via S. Antonino, 36 (English fashion cutting). - *Guagni Aug.*, Mercato Centrale. - *Giunti Olinto*, Via della Pergola, 1.

**Carriages. Manufacturers and dealers.** - *Bozzi Giovanni* (Prize medals awarded manufactory), Via Valfonda, 58. - *Marinelli Costantino* (Passaglia successor. Prize medals manufactory, by appointment to the Royal Household), Via della Scala, 87. - *Nenci Benvenuto and son* (by appointment to H. R. H. the Duke of Aosta), Viale Carlo Alberto, 7. (Pia Casa di Lavoro). - *Omnibuses workshop*, Viale Militare, 17. - *Pieri Luigi*, Via del Prato, 119. - *Rejna Gerosa and C.* (Articles for carriages), Via dell'Anguillara, 19.

**Chemists.** - *Anglo-American Stores*, Via Cavour, 41-43. - *Groves H.* (Anglo-American), Via Borgognissanti, 15. - *Roberts H. and C.*, of the British Legation, Via Tornabuoni, 17. - *Jannsen*, Via dei Fossi, 10. - *Astrua*, Via Martelli, 10. - *Dal Lago*, Via dei Vecchietti, 2. - *Prendini*, Via Cerretani, 3. - *Homeopathic Pharmacy*, Via della Vigna Nuova, 20. - *Ciuti*, Via del Corso, 3. - *Stefani Ugo* (S. Maria Novella), Via della Scala, 14. - *Arnulfo*, Piazza Sant'Amrogio, 1. - *Astrua*, Via de' Martelli, 8. - *Margarolo*, Via del Proconsolo, 16. - *Keruevin*, Via delle Cure, 1. - *Malesci dott. Pietro*, Piazza del Limbo.

**Children's ready made dresses.** - *Al Piccolo Parigi*, Via Tornabuoni, 10. - *Coppini (firm)*, Via Calamaruzza.

**Chocolate.** - *Doney et Neveux*, Via Tornabuoni, 14, 16. - *Giacosa Maisson*, Via Tornabuoni, 11. - *Rivoire Enrico*, Piazza della Signoria, angolo Via Vacchereccia. - *Sacerdotti A.*, Via Ventisette Aprile, 2 e 4.

**Cinzano-water.** - As for the water, Florence is far superior to many other winter places. Besides the natural water, there is the excellent *Cinzano* table water, which, although lately discovered, has been quickly declared the best, purest and cheapest mineral Water, now to be found at all Hotels, Restaurants, Eating-Houses, Grocers, etc. (*Chiari Giovanni*, Via del Proconsolo, 13).

**Circulating Libraries.** - *Viesseux G. P.*, Scientific and Literary Reading rooms, Via Tornabuoni, 2. - *Lucchetti Ernesto*, Piazza del Duomo, 18, and Via Panzani, 27. - *Magnani Sebastiano*, Via della Stazione, 8. - *Petrà F. and F.*, Via de' Martelli, 3. - *Frilli Gino*, Via de' Servi, 2.

**Consulates.** - *Argentina (Republic)*, Via Ricasoli, 61. Consul, Costa cav. Danto. - *Austria-Hungary (Empire)*, V. Principessa Margherita, 58, Consul, Deninger Ed.; Chancellor, Maioli prof. Alberto. (Open from 10 to 12 o'clock. Sunday excepted). - *Belgium (Kingdom)*, Via dell'Orivolo, 45. Consul, Charles chev. Augusto. - *Bolivia (Republic)*, Piazza d'Azeglio, 10. Consul, Testa comm. Gustavo. - *Brazil (United States Republic)*, Via Cerretani, 10. (Open from 9 till 11 o'clock). Vice-Consul, Krauss comm. Alessandro. - *Chili (Republic)*, Via Luigi Alamanni. Consul, Sepp cav. Pietro. - *Denmark (Kingdom)*, Lung'Arno Cellini, 17. Vice-Consul, Rottböl Alfred. - *France (Republic)*, Lung'Arno Guicciardini, 5.<sup>2</sup> (Open from 9 to 12 and from 14 to 15). General Consul, De Clercq Jules; Vice-Consul, Flojolle Emil; Proconsul, Noël cav. Henry. - *Germany (Empire)*, Borgo degli Albizi, 22. (Open from 9 1/2 till 12 o'clock). - *Great-Britain (Kingdom)*, Via Tornabuoni, 14. (Open from 11 to 15 o'clock). General Consul, Colnaghi Sir D. Ellis; Vice-Consul, Placci Gennaro; Proconsul, Poncini Francesco; Secretary, Linari Albert. - *Greece (Kingdom)*, Piazza dell'Indipendenza, 23. (Open from 9 to 11). General Consul, Olivetti Nino. - *Guatemala (Republic)*, Via della Mattonaia, 5. Consul, Nicolai Ed. - *Principality of Monaco*, Via dei Rustici, 7. Consul, Bordoni cav. avv. Ed.;



Vice-Consul, Bricchieri-Colombi cav. comm. nob. Gaetano. - *Paraguay (Republic)*, Via Pico della Mirandola, 3. Consul, Carassale cav. Luigi. - *Peru (Republic)*, Via Condotta, 6. Consul, Tonietti avv. Giulio. *Portugal (Kingdom)*, Via Cavour, 21. Consul, Lambardi cav. Achille. - *Russia (Empire)*, Via Lungo Mugnone, 23. (Open from 12 to 14). General Consul, Neilissow; Secretary, Bologowsky Costantino. - *San Domingo (Republic)*, Via Canto de' Nelli, 9. Consul, Padoa cav. Vittorio. - *San Marino (Republic)*, Via Cerretani, 10. Consul, Kraus baron comm. prof. Alexandro; Vice-Consul, Kraus Alexandre son. - *Spain (Kingdom)*, Lung'Arno del Tempio, 2. (Open from 12 to 14 o'clock, holiday excepted). Consul, Alli-Maccarani march. commendatore Giuseppe. - *United States of America*, Via Tornabuoni, 10. Consul, Davis Belmont Charles; Vice-Consul and deput., Bernardy Spirito. - *United States of Mexico*, Via Ricasoli, 61. Consul, Costa C. D. - *United States of Venezuela*, Borgo San Iacopo, 11. Consul, Maccanti cav. Egisto. - *Switzerland (Confederacy)*, the Consul lives in Leghorn. Consular Agent in Florence, Steinhäuslin Carlo, of the firm C. Steinhäuslin and C., Via del Proconsolo, 10. - *Turkey (Empire)*, Via dei Saponai, 12. (Open from 13 $\frac{1}{2}$  to 15, holidays excluded). Consul, Gazzeri comm. ing. Icilio; Chancellor, Ciardini nob. magg. Augusto. - *Uruguay (Republic)*, Via Sant' Ambrogio, 7. Consul, Marabottini Marabotti cav. Pitagora.

**Cut Flowers.** - Every Thursday a flower market is held under the Loggia di Mercato Nuovo. - *Cianchi Natale*, Via Panzani, 10. - *Scarlatti Ferdinando*, Via Tornabuoni, 17, Via della Colonna, 27 and Viale Regina Vittoria, 19. - *Siliani Alessandro*, Piazza Cavour, 4. - *Fantechi Pasquale*, Via Cavour, 29. - *Franchi Luigi*, Piazza del Duomo, 10.

**Dentists.** - *Chamberlain dott. A. H.*, Via Borgognissanti, 8. - *Cox Fr.*, Via Panzani, 8. - *Dunn Edw.*, Piazza Santa Maria Novella, 24. - *Dunn William*, Piazza Santa Maria Novella, 24. - *Elliot dott. A. V.*, Via Tornabuoni, 10. - *Heims dott. H. F.*, Via Borgognissanti, 8. - *Schaffner dott. H. L.*, Via Cerretani, 8. - *Campani dott. Cesare*, Piazza della Signoria, 5.<sup>2</sup> - *Cianchi Francesco*, Via Calamaruzza, 2. - *Guazzini E. O.*, Via dei Vecchietti (Palazzo Vecchietti).

**English bakers.** - *Balboni and Muller*, Via Vigna Nuova, 5. - *Ciarner and Soliva*, Borgo degli Albizi, 26. - *Pausier Heirs*, Via Lambertesca, 14. - *Stuppani-Defilla and C.*, Via del Corso, 23.

**English Waterproofs.** - *Anglo American Stores*, Via Cavour, 41-43. - *Monti A. and C.*, Via Calzaioni. - *Monti M. and C.*, Via Porta Rossa, 3. - *Ferrarini*, Via delle Oche, 1.

**Fabrics of Biscuits.** - *Balboni and Muller*, Via della Vigna Nuova, 5. - *Digerini Marinai and C.*, Borgo S. Lorenzo, 3. - *Guelfi Gaetano* (fabric at Navacchio) apply at Via delle Belle Donne, 1.

**Fashion warehouses.** - *La Ville de Lyon*, Piazza Antinori, 2. - *Alla Città di Milano*, Via Calzaioni, 10. - *Bellom's*, Via Tornabuoni, 3. - *Bossi Emilia*, Via Rondinelli, 2. - *Ferrand Madame*, Via Rondinelli, 4. - *Panzani S.*, Via Rondinelli, 4. - *Petits Frères*, Via Cerretani, 12. - *Pettini S.*, Piazza della Signoria, 4. - *Rinaldini R. and L.*, Via Tornabuoni, 20. - *Teyssier*, Via Tornabuoni, 4. - *G. and M. Bastianelli*, 2, Piazza del Duomo, 1st floor.

**Fencing Masters.** - *Masiello Ferdinando*, Via della Forca, 8. - *Prücker Paolo*, Via dei Fibbiai, 2. - *Paoli Foresto*, Via Folco Portinari, 7. - *Santelli*, Via Tornabuoni, 6.

**Fine Art Galleries, Marble, Alabasters, Bronzes.** - *Accarisi Giuseppe and Nephew* (Bronzes Gallery), Lung'Arno Corsini, 2 and Via Tornabuoni, 1. - *Bazzanti Pietro* (prize medals awarded), Lung'Arno Corsini, 12 and Via Parione, 9. - *Corsi Cesare*, Via Pinti, 60.bis. - *Costoli and Barbieri*, Via Borgognissanti, 10. - *Fraschi Agostino* (Green worked marbles shop), Piazza Vittorio Emanuele. - *Frilli Antonio* (Sculptor by special appointment to H. R. H. the Prince of Baviera), Via dei Fossi, 4. - *Galli F. and A.* (Marbles and bronzes), Via Borgognissanti, 16. - *Lapini E. and C.* (Great Gallery) Piazza Manin 2 and Via dei Fossi, 2-6-8. - *Romanelli Brothers*, Lung'Arno Acciaiuoli, 22. - *Sandri Brothers of Oreste*, Via dei Fossi, 23. - *Scheggi Cesare and Brothers* (Prize medal awarded), Lung'Arno Acciaiuoli, 16. - *Strange T. and C.*, Via Borgognissanti, 16. - *Torrini Giocondo*, Via Borgognissanti, 3. - *Vichi Ferdinando*, Borgognissanti, 11-17 and Lung'Arno Amerigo Vespucci, 6.

**Galleries, Museums, etc.** - *R. Galleria degli Uffizi*, Loggiato degli Uffizi, L. 1. - *R. Galleria Palatina*, Piazza de' Pitti, L. 1. - *R. Galleria An-*

*tica e Moderna e Tribuna del David*, Via Ricasoli, 52, L. 1. - *R. Galleria degli Arazzi e dei Tessuti antichi*, Via della Colonna, 26, L. 1. - *R. Galleria de' Lavori in Pietre dure*, Via degli Alfani, 82, C. 50. - *R. Galleria Buonarroti*, Via Ghibellina, 64, C. 50, Monday and Thursday entrance free; Sunday shut. - *R. Museo Nazionale*, Palazzo Pretorio, Via del Proconsolo, 2, L. 1. - *R. Museo di S. Marco*, Piazza S. Marco, 1, L. 1. - *R. Museo Archeologico*, Via della Colonna, 26, L. 1. - *R. Museo di S. Maria del Fiore*, Piazza del Duomo, 24, C. 50. - *Museo di Fisica e Storia Naturale*, Via Romana, 19, entrance free Tuesday, Thursday, Saturday. - *Museo Indiano*, Piazza S. Marco, 2, entrance free Thursday and Saturday. - *Palazzo Vecchio* (Quartiere di Eleonora da Toledo, Salone dei 500, Quartiere di Leone X), entrance free daily from 10 to 15 o'clock. - *Palazzo Riccardi* (Pittura di Benozzo Gozzoli e Luca Giordano), entrance free daily. - *Casa di Dante*, Via Dante Alighieri. - *Affreschi del Perugino*, Via della Colonna, 1, C. 25. - *Cappella dello Scalzo*, Via Cavour, 69, C. 25. - *Cappelle Medicee*, Piazza Madonna degli Aldobrandini, C. 50. - *Cenacolo di Andrea del Castagno*, Via Ventisette Aprile, 1, C. 25. - *Cenacolo di Andrea del Sarto*, Via di S. Salvi, 10, C. 25. - *Cenacolo di Foligno*, Via Faenza, 56, C. 25. - *Cenacolo del Ghirlandaio*, Via Borgognissanti, 34, C. 25.

The public Galleries are shut on the recognised Government holidays, viz: The first day of the year. - Epiphany (January 6th). - Shrove Thursday. - The last two days of Carnival (Monday and Tuesday). - The Palm Sunday. - Easter. - Ascension Day. - Pentecost. - Corpus Domini. - Festa dello Statuto (Statute Feast which is the first Sunday of June). - St. John's day (June 24th). - The Assumption of the Virgin Mary (August 15). - The Birth of the Virgin Mary (September 8). - National Feast (September, 20). - All Saints' day (November 1st). - Christmas (December 25). All the galleries and Museums which entrance is not free in the days especially mentioned are free in the Sundays.

**Gardens and public walkings.** - *Boboli*, free on Thursdays and Saturdays in the afternoon. - *Cascine*, on the right shore of the Arno, spread from the Lung'Arno Amerigo Vespucci and Viale Principe Amedeo. - *Giardino di Piazza d'Azeglio*. - *Parterre*, Piazza Cavour. - *Viale de' Colli*, spread 5 km. from Porta Romana to Porta S. Niccolò. - *Viale del Poggio Imperiale*. - *Viali di Circonvallazione*, from Piazza della Zecca Vecchia, to Piazza degli Zuavi.

**Goldsmiths' shops.** - *Accarisi Giuseppe and Nephew*, Via Tornabuoni, 1 and Lung'Arno Corsini, 2. - *Boncinelli Giovanni*, Via Por Santa Maria, 2. - *Frilli Ugo*, Via Tornabuoni, 13. - *Marchesini Eugenio*, Via Tornabuoni, 9. - *Marchi Oreste*, Via Rondinelli, 6. - *Masetti-Fedi Vincenzo and son*, Via Cerretani, 10. - *Masetti-Fedi G.*, Via degli Strozzi. - *Rinaldini cav. Enrico*, Piazza degli Strozzi.

On the characteristic Ponte Vecchio there are many goldsmiths and silversmiths; we note, among the principal ones: *Giuseppe Gherardi*. - *Ricci Luigi and son*. - *Settepassi Leopoldo*. - *Grazzini Giuseppe*, etc.

**Government Offices.** - *Intendenza di Finanza*, Via della Fortezza. - *Dogana (Custom House)*, Viale Filippo Strozzi. - *Prefettura*, Via Cavour, 1. - *Questura*, Via Ginori, 4. - *Uffizio delle Ipoteche*, Via degli Arazzieri, 4. - *Agenzia delle Imposte*, Via Cavour, 63.

**Groceries (Pizzicherie).** - *Calderai Carlo*, Via dell'Ariento, 29-31. - *Corsini Gaetano*, Via Porta Rossa, 20-22. - *Guarnieri Baldassarre*, Via del Corso, 16. - *Crubellati Daniele*, Via dell'Ariento, 3.

**Grocers and provision merchants.** - *Anglo-American Stores limit.*, Via Cavour, 41-43. - *Buob Paolo*, Via Condotta, 12. - *Corsini G.*, Via Porta Rossa, 20-22. - *Doney and Nephew*, Via Tornabuoni, 14-16. - *Ricci Brothers*, Via dell'Ariento, 2. - *Unione Cooperativa di Consumo*, Via de' Vecchietti.

**Gymnastics.** - *Mangani Enrico*, Via dell'Ariento, 6. - *Pricker Paolo*, Via dei Fibbiai, 2. - *Marchi Ettore*, Via della Spada, 1. - *Dragoni Francesco*, Piazza Santa Croce, 24.

**Hair dressers.** - *Amadesi*, Via Martelli, 8. - *Bernini*, Via Rondinelli, 8. - *Delestre Giulio*, Via Rondinelli, 7. - *Nutini*, Via Martelli, 7. - *Landini*, Tornabuoni, 10.

**Hardware shops.** - *Botto Pietro*, Via Strozzi, 2. - *Ferrata Brothers* (Artistic China, glasses, and majolica Delfs), Via Cerretani, 12 and Via Rondinelli, 3. - *Fontana Raffaello* (Artistic China, Delfs and earthen ware), Via Porta Rossa, 3. - *Freund Francesco and C. (H. R. H. the Duke of Aosta's and Queen of Serbia's supply)*. Vienna warehouse. Glasses, China, Ceramic,

Bronzes), Via Tornabuoni, 7. - *Janetti father and son* (supply of the Royal house and other Courts. Old and modern art articles of Paris, London and Japan), Piazza Antinori, 1. - *Maison de Chuny* (H. R. H. the Duke of Aosta supply. Great warehouse of art articles, bronzes, porcelains, glasses, etc.), Via Tornabuoni, 20. - *A la Jardinière*, Via Tornabuoni, 15.

**Hatters.** - *Bessi Vittorio*, Via Tornabuoni, 5. - *Canavesio V.*, Via Cavour, 25 and Via Martelli, 6. - *Cattaneo A. and C.*, Via Cavour, 42. - *Cattaneo Brothers*, Piazza del Duomo, 11. - *Mariotti O.*, Via degli Strozzi, 1. - *Meucci V.*, Via Rondinelli, 5. - *Ugolini*, Via de' Martelli, 4. - *Vigand Giov. and C.*, Via Calzaioni, 17. - *Donati Brothers*, Via Calimara.

**Household Furniture.** - *Arcangioli E. and son*, Piazza dell' Unità, 2. - *Berardi Giovanni*, Via dei Banchi and Piazza Santa Maria Novella. - *Levera Annibale*, Via del Giglio, 11. - *Morandi Brothers*, Piazza Vittorio Emanuele. - *Morini cav. Francesco*, Via degli Artisti, 12. - *Picchi cav. Andrea*, Via Maggio, 6. - *Truci Emilio*, Via Ghibellina, 110. - *Tedeschi G. S.*, Via Bufalini, 1.

**Ladies' ready made dresses.** - *Ciatti Salvatore*, Via Calzaioni, 17, bis. - *Petits Frères* (Au bon marché), Via Cerretani, 12. - *Bellom's*, Via Tornabuoni, 3. - *Pettini Gustavo*, Piazza della Signoria, 4. - *G. and M. Bastianelli*, Piazza della Signoria, 2. - *La Ville de Lyon*, Piazza Antinori, 2.

**Laudresses.** - *Arrighi Annunziata*, Borgo S. Frediano, 9. - *Old Scotland*, Via Cerretani, 3. - *Romanelli Ettore*, Via della Scala, 13. - *Stiacci Giovanni*, Via della Chiesa, 101.

**Lawyers and Solicitors.** - *Alli-Maccarani Claudio*, Via Ghibellina, 51. - *Barazzuoli Augusto*, Via Sant' Egidio, 12. - *Barigazzi Francesco*, Via de' Giraldi, 11. - *Barsanti Oltino*, Via Fiesolana, 1. - *Berti Paolo*, Via Ricasoli, 6. - *Borgiotti A.*, Via Cavour, 8. - *Brunetti Eugenio*, Lung' Arno Archibuseri, 4. - *Carpi Arturo*, Via del Corso, 2. - *Childs Thomas*, Via dei Ginori, 14. - *Cocchi Giuseppe*, Via dei Benci, 19. - *Corazzini Odoardo*, Via dei Servi, 7. - *Feri Gaetano*, Via dei Rustici, 5. - *Luchini prof. Odoardo*, Via Cavour, 8. - *Malenchini Giuseppe*, Via dell' Orivolo, 11. - *Masetti Pirro*, Via Pandolfini, 28. - *Nobili Ugo*, Via Ginori, 6. - *Pampaloni Temistocle*, Via dei Tavolini, 10. - *Parigi Guido*, Via Fiesolana, 1. - *Piccini Giovanni*, Via Sant' Egidio, 12. - *Sannini Antonio*, Via Giraldi, 11.

**Manufactories of Mosaics.** - *Bazzanti Pietro and son* (Prize medals awarded), Lung' Arno Corsini, 12 and Via Parione, 9. - *Berchielli Brothers*, Lung' Arno Acciaiuoli, 12-16. - *Bianchini Telemaco* (Prize medals awarded), Lung' Arno Amerigo Vespucci, 4. - *Boncinelli Giovanni and son* (Prize medals awarded, by special appointment to the Royal Household), Via Por Santa Maria, 2. - *Bosi H.* (By appointment to the Italian and other Royal Families), Via Tornabuoni, 1. - *Cappelli Ruggero*, Via dei Fossi, 1. - *Francolini Tito*, Via Borgognissanti, 26. - *Laschi C.*, Via dei Fossi, 7. - *Manufactory of Florentine Mosaics* (Prize medals awarded), Via Alfani, 82. - *Montelatici E.*, Via Cimabue, 1.<sup>2</sup> - *Montelatici Giuseppe*, Lung' Arno Corsini, 6 (branch: Baden-Baden). - *Novelli L. and C.*, Lung' Arno Corsini, 6. - *Petralli O. and C.*, Vigna Nuova, 17. - *Pratesi Pietro*, Lung' Arno Acciaiuoli, 18. - *Romanelli R.*, Via dei Fossi, 9. - *Sandrini Antonio* (Prize medals awarded), Via dei Fossi, 3-4. - *Scappini Giovanni* (Prize medals awarded), Via Tornabuoni, 1. - *Torrini Giocondo* (Prize medals awarded, by appointment of the Royal Household), Lung' Arno Vespucci, 4. - *Ugolini Giovanni*, Via dei Fossi, 11. - *Vivaldi Giuseppe*, Lung' Arno Acciaiuoli, 10.

**Manufacturers and Dealers in Artistic Majolica.** - *Cantagalli's Manufactory* (Prize medals awarded), Via Senese, 21. - *Fontana Raffaello* (Dresden China and artistic majolica), Via Porta Rossa, 3. - *Freund Francis*, (Vienna Warehouse, by appointment to H. M. the Queen of Serbia and H. R. H. the Duke of Aosta), Via Tornabuoni, 7. - *Ginori's great Manufactory at Doccia* (several prize medals awarded). Principal warehouses Via Rondinelli, 7 and Via dei Banchi, 1-3. - *Hornhas Charles*, Via Brunetto Latini, 3. - *Janetti and son* (by appointment to the Royal Household, speciality in China and Japan porcelains), Piazza degli Antinori, 1. - *Lazzerini Giuseppe* (Manufactory of imitate China for furniture), Via dei Serragli, 31. - *Maison de Chuny* (by appointment to H. R. H. the Duke of Aosta. Italian and Foreign artistic majolica warehouse), Via Tornabuoni, 20. - *Salvini Mario and C.* (artistic majolica Manufactory, fancy articles, etc.). Via Vittorio Emanuele, 30-48. - *Tadolini C.*, Manufactory, Via Masaccio, 2. Warehouse, Via Tornabuoni, 10. - *Torelli prof. Jefe*, Manufactory, Via degli Artisti, 5.



**Marble Sculptors.** — *Ball Th.*, Via Dante da Castiglione, 4. — *Bortone cav. Antonio*, Piazza dell'Indipendenza, 9. — *Carnielo professor Rinaldo*, Piazza Savonarola, 5. — *Connelly P. F.*, Piazza del Carmine, 6. — *Cowper W.*, Via Dante da Castiglione, 4. — *Davis W. A.*, Via della Fortezza, 4. — *Freeborne miss M.*, Viale Filippo Strozzi, 26. — *Fantacchiotti Cesare*, Via Panicale, 39. — *Haseltine J. H.*, Corso dei Tintori, 2, bis. — *Mead Larkin G.*, Via delle Officine, 4, bis. — *Passaglia comm. Augusto*, Via delle Ruote, 53, bis. — *Powers Longworth*, Via Farinata degli Uberti, 1. — *Powers Preston*, Via Farinata degli Uberti, 6. — *Reed Helen*, Viale Petrarca, 92. — *Romanelli Raffaello*, Borgo San Frediano, 82. — *Salvini Mario*, Via Vittorio Emanuele, 38-40. — *Savil*, Via Ricassoli. — *Shaw F. A.*, Via delle Officine, 4, bis. — *Sodini Dante*, Viale Regina Vittoria, 15. Gold medal at the Paris Exhibition 1889; four of the statues in the facade of the Duomo, are from his chisel, one of them (San Callisto I) being a portrait of M. Temple Leader; Medallion portrait of the Queen Victoria; Medallion portrait of M. Gladstone (from life); Beatrix (house of Dante in Florence). — *Zocchi Emilio*, Via Agnolo Poliziano, 1.



D. Sodini - Beatrix

**Massage.** — *Grazzini G.*, Via Calzaioli, 11. — *Lenmi Paolina*, Via Farinata degli Uberti, 1, bis. — *Prücker Paolo*, Via dei Fibbiai, 2.

**Milk.** — *Bandinelli E.*, Via degli Avelli, 2. — *Cascina del Manicomio di S. Salvi*, Via di S. Salvi, 5. — *Cascina di San Donato*, Via Pistoiese, 6, apply at Via Garibaldi, 9 e Borgognissanti, 4. — *Drogheria Frattigiani.* — *Degli Innocenti Sisto*, Viale Principessa Margherita, 46. — *Gualdani Pasquale* (ass milk), Via delle Bombarde, 4. — *Niccolai Eugenio*, Via Lambertesca, 11. — *Picciotti Giuseppe* (Foundling hospital dairy), Via della Colonna, 29. — *Tarchiani Ippolito* (by special appointment to the Royal Household), Via de' Serragli, 16.

**Milliners.** — *Bossi Emilia* (Fashion house, by appointment of H. M. the Queen of Italy), Via Rondinelli, 2. — *Cesari Affortunata*, Via Por Santa Maria, 12. — *Dalmasso A.*, Via Tornabuoni, 27. — *De Cesaris Adelaide*, Via Por Santa Maria, 6. — *Ferrand Madame* (Maison de Paris), Via Rondinelli, 4. — *Rinaldini Luigia* (Paris fashion), Via Tornabuoni, 20.

**Mineral waters stores.** — *Bellocci Ulisse*, Via Faenza, 12. — *Bertieri Pietro*, Via San Gallo, 61. — *Bonifazi Giuseppe* (Waters from various sources), Via Sant'Antonino, 25. — *Bronzi Giocondo* (Royal stores of Mineral waters. Collalli and Chitignano waters), Via dei Neri, 24. — *Cipriani Enrico*, Via degli Artisti, 12. — *Cinciano ferruginous water* (Chiari Giovanni), Via del Proconsolo, 13. — *Del Mosca Angiolo*, Via della Vigna Nuova, 21 and Via Pietra Piana, 20. — *Fiuggi d'Anticoli di Campagna water-warehouse* (Bronzi Giocondo), Via dei Neri, 24. — *Gaducci Giovanni*, Via Ginori, 1. — *Incontri marchese Carlo* (Proprietor of the Pillo water), Del Mosca Angelo, depositary, Via della Vigna Nuova, 21. — *Jannsen Alberto* (store of all the National and Foreign mineral waters), Via dei Fossi, 10. — *Manfrini Luigi*, Via della Vigna Nuova, 16. — *Micheli Silvio*, Via Vinegia, 12. — *Moroni Giovacchino*, Via del Giglio, 5. — *Noceira Umbra of F. Bisleri* (Montelatici Luigi, depositary), Via della Stufa, 7. — *Rondinelli heirs*, Via dei Banchi, 10. — *Signorini Leopoldo*, Piazza Cavour, 1. — *Society of the « Valle d'Inferno »* Acqua di Leona (Administration, Via della Vigna Nuova, 21. Store: Via Pietrapiana, 20. Depositary, Del Mosca Angelo). — *Tanini Carlo*, Piazza Beccaria, 5 and Via Scialoia, 1. — *Val d'Inferno* (Luigi Manfrini), Via Vigna Nuova, 16.

**Money-Changeers.** — *Liserani A. L.*, Via Cerretani, 2. — *Fioravanti and C.*, Via Cerretani, 5. — *Onori Adamo and C.*, Via Calzaioli, 10. — *Pestellini Francesco*, Via Cerretani, 2. — *Tarchiani and C.*, Via Strozzi, 1. — *Terni and C.*, Via dell'Arcivescovado, 3. — *Banca Tirrena*, 2bis Via Strozzi, ground floor.

**Music Halls.** — *Sala della Società Filarmonica*, Via Ghibellina, 83. — *Pen-netti and Fattori*, Via dei Conti, 10.

**Music sellers.** — *Bratti and C.*, Via Martelli, 7. — *Brizzi and Niccolai*,

Via Cerretani, 12. - *Ceccherini O. and O.*, Piazza Antinori, 12. - *Venturini Genesio*, Via Martelli, 1.

**Music Teachers.** — More than 200 persons exercise this profession in Florence. Apply to the music shops where they are to be heard of *Brizzi and Niccolai*, Via Cerretani, 12. - *Ducci*, Piazza Antinori, 1. - *Bratti*, Via Martelli, 7.

**Newspapers.** — *La Nazione*, daily, political, literary newspaper. Director, Mantegazza cav. Vico. Office, Via San Gallo, 33. - *Fieramosca*, political, literary, daily newspaper. Director, Malenotti cav. dott. Gaetano. Office, Piazza Madonna degli Aldobrandini, 9. - *Il Corriere Italiano*, political literary, daily newspaper. Office, Via Faenza, 91. - *L' Opinione Nazionale*, political, daily newspaper. Director, Mariani Leopoldo. Office, Via dell' Anguillara, 19. - *La Domenica Fiorentina*, weekly, political, literary newspaper. Office, Via Ricasoli, 39. Director, Ferrigni comm. P. (Yorick). - *Cordelia*, weekly, literary, educative, newspaper for young ladies. Directrice, Ida Baccini. Office, Piazza del Duomo, 22. - *Archivio Storico Toscano*, founded by G. P. Vieuksseux. Office, Vieuksseux's reading Rooms, Via Tornabuoni, 2. - *Rassegna Nazionale*, fortnightly, literary. Office, Via della Pace, 2. - *La Scena Illustrata*, fortnightly, illustrated newspaper. Music, art, literature. Director, Pollazzi ing. Pilade. Office, Viale Regina Vittoria, 24. - *Lo Staffile*, theatrical, literary. It appears every ten days. Director, Leopoldo De Rada Fisher. Office, Via Condotta, 3. - *The Illustrated Florence News*. This artistic, literary and Society illustrated journal is published weekly, on Saturdays and consists of 10 pages, including a complete list of Residents as well as of English and American Strangers staying in the City. Editor, Morosi Antonio. Office, Via Tornabuoni, 15. - *The Italian Gazette and Florence Gazette*, weekly, political, literary newspaper. Editor, Miss Zimmern. Office 33, Via San Gallo.

**Old Fine Art shops.** — *Baldini eredi*, Via della Scala, 2. - *Capponi Pacifico*, Via Tornabuoni, 1, 4 and Piazza Santa Trinita (Palazzo Feroni). - *Ciampolini Vincenzo*, Piazza Santa Maria Novella, 3. - *Franciolini Leopoldo*, Via dei Benci, 14-16. - *Galandelli Cesare*, Via del Giglio, 11. - *Guarducci Carlo*, Via Maggio, 10. - *Guastalla Viviano*, Via dei Banchi, 7. - *Keller Moritz and C.*, Via Borgognissanti, 3 and Lung'Arno Vespucci, 2. - *Melli Giuseppe*, Via Tornabuoni, 3. - *Olivotti A. and C.*, Via dei Fossi, 31. - *Pallotti Giovanni*, Via Rondinelli, 3. - *Piazzesi Romeo*, Lung'Arno della Borsa, 2<sup>a</sup> and Piazza d'Arno, 5 (Branch Ponte Vecchio). - *Picchi cav. Andrea*, Via Maggio 6. - *Ristori Adele*, Via Borgognissanti 1 and Lung'Arno Vespucci, 2. - *Salvadori S. and son*, Piazza Pitti, 11 and Via dei Fossi, 9. - *Spooner Giacomo*, Via Maggio, 4. - *Volterra Giuseppe*, Ponte Vecchio, 1. - *Volterra Gustavo*, Via Maggio, 52.

**Opticians.** — *Fabre*, Via Cerretani, 8. - *Orsini O. and C.*, Via Calzaioli, 10. - *Paggi Giustino*, Via Martelli, 4. - *Pichi Cesare*, Via Martelli, 1. - *Pecori and C.*, Via Cerretani, 4. - *Piancastelli Silvio*, Via degli Strozzi, 1. - *Sbisà Pietro*, Piazza della Signoria, 4.

**Orthopedic Establishment**, *Dr. Ernesto Gabbrielli*, Via Valfonda, 49, ground floor.

**Painters.** — *Accarisi Lodovico*, Via della Scala, 1. - *Andreotti Federigo*, Piazza Donatello, 10. - *Bellandi Ernesto*, Via della Robbia, 12. - *Bensa Ernesto*, Piazza Donatello, 5. - *Corcos prof. Vittorio*, Via Marsilio Ficino, 8. - *Burchi prof. Augusto*, Lung'Arno Soderini, 1. - *Cecconi Eugenio*, Via della Robbia, 12. - *Da Costa Luigi*, Via degli Artisti, 6. - *Conti cav. P. Tito*, Piazza Donatello, 6. - *Craig Eugenio*, Via dei Serragli, 106. - *Fattori prof. Giovanni*, Via Ricasoli, 54. - *Gatti prof. Annibale*, Piazza Donatello 14. - *Gelli cav. Odoardo*, Via Marsilio Ficino, 10. - *Gioli Francesco and Luigi*, Via Marsilio Ficino, 8. - *Gordigiani cav. Michele*, Piazza Donatello, 6. - *Gould Walter*, Via dei Serragli, 102. - *Grinhut Isidoro*, Piazza Donatello, 5. - *Hautmann Paolina*, Via della Scala, 18. - *Hatken de Prudnik Carlo*, Via de' Renai, 5. - *Loring Francis William*, Via Borgognissanti, 25. - *Massani prof. cav. Pompeo*, Via Panicale, 39. - *Nunes Vais Italo*, Piazza Donatello, 9. - *Signorini Telemaco*, Piazza Santa Croce, 12. - *Soulacroix prof. Carlo*, Via Fra Bartolommeo, 14. - *Spence Guglielmo*, Viale Regina Margherita, 14. - *Teague Herbert*, Lung'Arno Acciaiuoli, 2. - *Ussi comm. Stefano*, Via Marsilio Ficino, 4. - *Vinea prof. Francesco*, Piazza Donatello, 10.

**Physician (principal English, American and Italian).** — *Baldelli Torquato*, Homeopathic apothecary, Via Vigna Nuova, 20. - *Baldwin M. D. W. W.*, Via Palestro, 1. - *Catani cav. Giulio*, Borgognissanti, 20. - *Crapols cav. Vincenzo*, Via Gueffa, 160. - *Ohizzola Giov.*, Via de' Pandolfini, 5. - *Del Torto Olinto*, Via Sasseti, 1. - *Gabbrielli Ernesto*, Via Valfonda, 49. -

- *Giarrè Carlo*, Via Cavour, 21. - *Grazzi prof. Vittorio*, Borgo dei Greci, 8. - *Grocco prof. Pietro*, Piazza Santa Maria Maggiore - *Henderson Thomas*, Piazza degli Antinori, 2. - *Kirch J.*, Via degli Alfani, 60. - *Kurz Edgard*, Via dello Porte Nuove, 12. - *Paggi cav. Adolfo*, Via Nazionale, 14. - *Paggi cav. Cesare*, Via Nazionale, 14. - *Macnamara W.*, Viale Principessa Margherita, 50. - *Puritz Giacomo*, Via dei Servi, 40. - *Tappari Alessandro*, Via degli Strozzi, 2. - *Tidey Stuart*, Via Panzani, 10. - *Lond M. D.*, Via Panzani, 10. - *Wilson Carlo*, Via Tornabuoni, 9. - *Wilson Guglielmo*, Piazza Madonna degli Aldobrandini, 8.

**Photographers.** - *Alinari Brothers*, Via Nazionale, 8. - *Alvino and C.*, Via Nazionale, 1. - *Angiolini A.*, Corso Vittorio Emanuele, 6. - *Benvenuti F.*, Piazza San Marco, 6. - *Brogi G.*, Lung' Arno delle Grazie, 15, and Corso dei Tintori, 79. - *Montabone*, Via de' Banchi, 3. - *Schemboche cav. M.*, Via Borgognissanti, 38.

**Photographers' materials.** - *Benvenuti*, Piazza San Marco, 6. - *Piancastelli Silvio*, Via Strozzi, 1. - *Sbisà Pietro*, Piazza della Signoria, 4.

**Photographies sellers.** - *Alinari Brothers*, Via Tornabuoni, 20. - *Brogi G.*, Via Tornabuoni, 1. - *Sborgi E.*, Via Cerretani, 8. - *Cole A. G.*, Via Tornabuoni, 17. - *Giannini E.*, Via Cerretani, 10. - *Pineider F.*, Piazza della Signoria. - *Pineider G.*, Via Tornabuoni, 20. - *Sbisà P.*, Piazza della Signoria, 4. - *Pini A.*, Lung' Arno Acciaiuoli, 10.

**Pictures.** - *Baldi Adolfo*, Lung' Arno Corsini, 6. - *Bardini Stefano* (Great Gallery), Piazza dei Mozzi, 1. - *Bartolini C.*, Via Maggio, 8. - *Boschi Adolfo*, Via Borgognissanti, 15. - *Candida Alfredo* (*Masini successor*) (Great Gallery), Piazza del Ponte alla Carraia. - *Casaglia A.*, Via Ricasoli, 59. - *Cisari I.*, Via Borgognissanti, 11. - *Costa and Conti* (Great Gallery), Via Romana, 8, branch: Via Borgognissanti, 22. - *Del Fungo Egisto*, Via dei Fossi, 7. - *Del Soldato Giuseppe*, Lung' Arno Guicciardini, 1. - *Dumini Leopoldo*, Piazza Pitti, 16. - *Flor and Findel*, Lung' Arno Acciaiuoli, 24. - *Giraldi and Rangoni*, Via Guicciardini, 28 and Via Borgognissanti, 32. - *Grillanti Giuseppe*, Via dei Fossi, 4. - *Hautmann* (Great Gallery), Via della Scala, 28. - *Lucchesi Raffaello*, Piazza Pitti, 19. - *Mochi Egisto*, Vigna Nuova, 22. - *Panducci Evaristo*, Via dei Fossi, 5. - *Parrini Giuseppe*, Via Guicciardini, 28.<sup>2</sup> - *Picchianti Angelo*, Via Porta Rossa, 3. - *Pisani comm. Luigi* (Great Gallery), Piazza Mannin, 2. - *Pollastri Augusto*, Via Borgognissanti, 5. - *Scappini Giovanni*, Via Tornabuoni, 1. - *Schwicker Carlo and son*, Piazza Pitti, 21. - *Società delle Belle Arti* (*Fine Arts society*), Via della Colonna, 29. - *Strange T. and C.*, Via Borgognissanti, 16. - *Torrini Niccolao*, Via Borgognissanti, 2. - *Traballesi Arturo*, Via dei Fossi, 21. - *Valdinoci Angiolo*, Via dei Fossi, 3.

**Places of Worship.** - For the Catholic churches see list in the town map. *American Episcopal*, Piazza del Carmine, 11. English worship. Pastor, Venables rev. H. A. M. A. - *Anglican Episcopal*, Via Micheli (corner of Via Lammarmora). Pastor, Harrison rev. B. B. M. A. - *Chapel of the boys' refuge*, Via Arantina, 6. Italian worship. Every Sunday at 4 o' clock. - *Italian Evangelical Committee*, Via dei Benci, 7. Pres., Borgia rev. Damian (Milan), Seg., Fera rev. Xavier. - *Free Christian Church*, Via della Vigna Vecchia, 17. Free Italian worship. Evangelist, Zanini Charles. - *Evangelical Baptist Mission*, Lung' Arno Guicciardini, 7.<sup>3</sup> Pastor, Eager H. Giov. - *Evangelical Italian Church*, Via dei Benci, 7. Italian worship. Pastor, Fera rev. Xavier. Sunday at 11 o' clock. Sunday, Tuesday and Thursday at 20 o' clock. - *Evangelical Italian Methodist Episcopal Church*, Via San Gallo, 2. Italian worship. Pastor, Ravi Vincenzo. - *Evangelical reformed church*, Lung' Arno Guicciardini, 9. French worship at 11 o' clock. Pastor, André Viollier N. German worship at half past 9 o' clock. Pastor Fisher Gustave. - *Evangelical Valdensian Church*, Via dei Serragli, 51. Italian worship. Pastor, Luzzi Giovanni. - *St. Mark's English Episcopal Church*, Via Maggio, 18. English worship. Chap. Tanner Ch. M. A. - *Jewish Temple*, Via Farini, 6. Jewish worship, Spanish worship. Rabbin, Margulies dott. H. S. - *Evangelical Oratory*, Via Manzoni, 11. Italian worship. Pastor, Geymonat prof. dott. Paolo. - *Evangelical Oratory*, Via Palazzuolo, 73. Italian worship. Pastor, Shaw Nathanael H. - *Presbyterian Church*, Lung' Arno Guicciardini, 11. English worship. Pastor, Mac Dougall rev. dott. John. - *Russian*, Via Lungo Mugnone, 27.<sup>2</sup> Great orthodox worship. Archpriest, Levitsky W. - *Christian Hall*, Via Nazionale, 12. Italian worship. Pastor, Shaw Nathanael H. - *Salvation Army*, Via de' Serragli, 1bis.

**Poultry and Venison.** - All these shops are to be found in the Mercato Centrale of San Lorenzo, besides them we recommend: the dairy of San Donato, Via Pistoiese, 6. - *Fallani Alberto*, Via dell' Ariento, 3.



**Private Picture Galleries.** — *Galleria Martelli*, Via della Forca, 8. — *Galleria Panciatichi*, Via Pinti, 62. — *Galleria Capponi*, Via Gino Capponi. — *Galleria Corsini*, Via Parione, Tuesday, Thursday and Saturday, 1, 3. — *Strozzi*, Via Tornabuoni, Wednesday 11-1 closed in summer. — *Torrigiani*, Via de' Seragli, special permit required.

## Public Libraries

	From april 1st to sept. 30	From october 1st to march 30
Laurenziana (Piazza S. Lorenzo) . . open	11-17	10-16
Marucelliana (Via Cavour, 45) . . . . .	9-17	9-15 and 18-21
Nazionale (Under the Uffizi). . . . .	10-16	10-16
Riccardiana (Via de' Ginori, 4) . . . . .	7-13	9-15

**Ready made linen clothes.** — *Coppini*, Via Calimaruzza, 4. — *Brunetti E.*, Via Tornabuoni, 20. — *Dalmasso A.*, Via Tornabuoni, 17. — *Mouren M.*, Via Tornabuoni, 20. — *Schostal Br.*, Via Cerretani, 5.

**Riding Masters.** — *Bianchi Paolo* (Riding school), Via Oricellari, 6. — *Casaglia Eugenio*, Via del Moro, 30. — *Lovera* (Riding school), Via Lorenzo il Magnifico, 1.

**Shoemakers.** — *Capineri Egisto*, Via Rondinelli, 10. — *Gilardini Giovanna*, Via Cerretani, 10. — *Ploner*, Via Calzaoli, 5. — *Viennese Shoemaker*, Via Cerretani, 6.

**Società Filarmoniche.** — *Circolo Mandolinisti Firenze*, Via della Costa S. Giorgio, 47. — *Circolo Mandolinisti Margherita*, R. Teatro Salvini. — *Società Orchestrale di dilettanti di strumenti ad arco*, Borgo de' Greci, 5.

**Stationers' shops.** — *Bemporad R. and son*, Via del Proconsolo, 7. — *Sborgi Egisto*, Via Cerretani, 8. — *Cole A.*, English stationer, Via Tornabuoni, 17. — *Giannini Egidio*, Via Cerretani, 10. — *Mauche*, Via Tornabuoni, 13. — *Pineider Francesco*, Piazza della Signoria. — *Pineider Giuseppe*, Via Tornabuoni, 20. — *Unione Cooperativa di Consumo*, Via de' Vecchietti.

**Straw Hats and straw fancy works.** — *Bonardi B.*, (Signa). — *Brugisser M. and C.*, Via del Benci, 6. — *Conti and Mannozi*, Via del Ponte all'Asse. — *Marchini C.*, Fiesole. — *Orsucci Disma*, Via Porta Rossa, 11. — *Nannucci E.*, Via Porta Rossa, 24.

**Tailors.** — *Mazzini V.*, Via Tornabuoni, 1 and Via dei Panzani, 3. — *Panzieri Angiolo*, Via Calzaoli, 2. — *Panzieri Brothers*, Via Cerretani, 10. — *Pitani L.*, Via Tornabuoni, 7. — *Ferri Dante*, Via Calimaruzza, 4, 2° piano. — *Asso P.*, Piazza della Signoria, 5. — *Maltagliati O.*, Via dei Vecchietti. — *Rose Augusto*, Via Strozzi.

**Teachers of Dancing.** — *D'Aquino Carlo*, Via Porta Rossa, 2. — *Lanzavecchia Laura*, Via delle Terme, 19. — *Marchi Elisabetta*, Via della Spada, 1. — *Raddi Annunziata*, Via del Crocifisso, 1.

**Teachers of Languages** (this profession also is over run). — At the booksellers: *Bocca*, Via Cerretani. — *Loescher, Cole and Paggi*, Via Tornabuoni. — *Flor and Findel*, Lung'Arno Acciaiuoli. — *Bemporad*, Via del Proconsolo and at the *Vieuxseux's Reading Rooms* no end of them are to be heard of.

**Theatres.** — *Alhambra*, Piazza Beccaria. — *Alfieri*, Via Pietra Piana, 41. — *Goldoni*, Via Santa Maria, 9. — *Goldoni (Arena)*, Via dei Serragli, 101. — *Nazionale*, Via dei Cimatori, 6. — *Niccolini*, Via Ricasoli, 1. — *Nazionale (Arena)*, Via Nazionale, 1.<sup>5</sup> — *Nuovo*, Via Bufalini, 37. — *Pagliano*, Via del Fosso, 5. — *Pergola*, Via della Pergola, 12. — *Politeama Fiorentino Vittorio Emanuele*, Corso Vittorio Emanuele, 12. — *Salvini*, Via dei Neri. — *Trionon*, Via degli Speciali, 3.

**W. C.** — Via del Corso, 21.bis — Piazza Porta Romana. — Piazza dei Peruzzi, 8. — Via della Madonna della Tosse, near the *Parterre*. — Via dello Sprone. — Via del Castellaccio, 14. — Via Taddea, 2. — Via Melegnano, 8. — Viale Machiavelli. — Viale Galileo.

**Wood carvers.** — *Baccetti Andrea* (Prize medals awarded), Piazza Santa Croce, 3. — *Barbetti prof. Rinaldo and Raffaello* (Prize medals awarded), Via del Prato, house of their own. — *Bellini Hyde*, Via del Sole, 14. — *Coppedè Mariano*, Lung'Arno Guicciardini, 7. — *Frullini cav. prof. Luigi* (Prize medals awarded), Via Santa Caterina, 8. — *Giraldi and Rangoni*, Via

Guicciardini, 28 and Via Borgognissanti, 30. - *Morini cav. prof. Francesco* (by appointment of H. R. M. the King of Italy), Via degli Artisti, 12. - *Panducci Evaristo*, Via dei Fossi, 23. - *Petralli Brothers*, Lung'Arno Vespucci, 12. - *Polli Francesco and Brother* (Pia Casa di Lavoro Establishment), Via dei Malcontenti, 4. - *Romanelli Ferdinando* (Prize medals awarded, by appointment of H. R. M. the King of Italy), Piazza San Marco, 6. - *Tedeschi G. S.* Establishment, Via Arnolfo. Warehouse, Via Bufalini, 43. - *Zucconi Vincenzo*, Piazza Pitti, 3.



Queen Victoria by D. Sodini

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## HISTORY OF FLORENCE

The early history of Florence has always been a great subject for discussion among scholars. Most probably however, it was founded by the inhabitants of Fiesole who, finding the river Arno a convenient means of transportation for their merchandise, began to build huts on the banks of the river. Little by little the town was thus founded, which under the Roman Empire became one of its most important colonies, with beautiful monuments, a large population and an extensive territory. Tacito tells us of Florentine orators who went to discourse before the Roman Senate under the reign of Tiberius, and adds that their demands were granted. After the fall of the Roman Empire, Florence became subject to the Goths and was one of the battle-fields during the war between them and the Greeks, who endeavored to chase the Barbarians from Italy. During the two centuries that Florence was under the Lombards and also during the following two under Charlemagne, the city lost its rank and is seldom mentioned in the chronicles of those times.

In the struggle between the Pope and the Empire, Florence sided with the former, thus experiencing fewer of the losses suffered by other provinces of Italy.

Meanwhile, Florence was under the rule of the Countess *Matilde*, who had inherited Florence together with other Tuscan towns and as Matilde was an ally of Pope Gregory VII, the town was twice besieged by Henry VII of Germany, though unsuccessfully. After the death of Countess Matilde, all the cities of Tuscany declared their independence, and Florence, especially began to increase its power by obliging the nobles, who lived in the surrounding castles, committing murder and robberies, to come and live in the town, and occupy themselves with commerce. Thus the environs of Florence were freed from rapine, the town increased its power by means of commerce and the Florentines acquired a name for honesty, which caused the other towns to seek their help and advice in times of trouble. In 1117, the Pisans sought their help to guard their town against Lucca, as Pisa was busy fighting against the Saracens.



As a reward, Florence was presented with the two columns of porphyry which now adorn the *Baptistry* (§ 51).

In 1125, Fiesole was conquered and ten years later, the castle of Montebuoni belonging to the *Buondelmonti* (§ 550) was destroyed and the Buondelmonti obliged to reside in Florence.

In 1147 several Florentines took part in the Crusades, among them was Cacciaguida, an ancestor of Dante. When *Barbarossa* was Emperor, his uncle *Guelph* was made Marquis of Tuscany (1154). Later on, Guelph went to Germany, leaving Tuscany to his son, who bore his own name, but who being too lenient, seemed to Barbarossa to encourage the downfall of sovereign power. Florence took little part in the wars of Barbarossa in Italy against the Lombard League, its only aim being to increase its territory, which it did, by taking several castles near Arezzo and Sienna.

The first riot arose in 1171 and was caused by the rising of the *Uberti*, against the Government of the « Consoli » then ruling the town. This was the first civil strife which lasted three years, causing ruin and destruction throughout the town.

Meanwhile Florence had considerably increased its territory, but when in 1185 Frederic came to Florence and heard the complaints of the Nobles, the owners of confiscated castles, he obliged the city to restore freedom to all the surrounding country, and made the city walls the limits for its government. As soon as Frederic left, however, Florence managed with the help of the Pope to resume its power over the said castles. On the death of the Emperor Frederic, Henry VI nominated his own brother Philip, Duke of Tuscany. He was its last Duke or Marquis, as on the death of Henry VI (1197) he left in haste for Germany. A league was then formed under the protection and the supreme rule of Pope Celestin III, between Florence, Lucca, Sienna, Volterra, Prato and San Miniato, Pisa, Pistoia, etc., to free these towns from foreign rule.

The Florentines now formed another constitution for the government of the town, and the Magistrate « **Podestà** » (Note *E*) was created. But in 1215 the strife arose between the *Amidei* and the *Buondelmonti* (§ 550) which gave birth to the factions of *Guelphs* and *Ghibellines*. To tell of the deeds of violence of that period in the limits of this sketch would be a difficult task. Murder, revenge, the demolition of houses and the building of towers, hand to hand fighting until one of the parties was destroyed or chased from Florence etc., represented the life of the Florentines. The property of the banished was confiscated and the conquerors governed the town until the other party was strong enough to raise its head again. Then the fight began again with terrible energy.

Notwithstanding the internal struggle, war with the neighboring cities was also carried on. In 1222 the Pisans were conquered near Castel del Bosco. The Pistoiesi then made peace

with Florence, but the war against Sienna lasted from 1227 to 1235. The death of Frederic II (13 December 1250) caused the decadence of the Ghibellines in Italy. The Guelphs became powerful in Florence and a new constitution was formed, which became celebrated in the history of Florence under the name of "**Primo Popolo.**" The "**Consoli**," were replaced by twelve "**Anziani**," and a new military magistrate called "**Capitano di Popolo**," (Note C) was appointed to rule the town, together with the "**Podestà.**" All the towers of the city were lowered so as not to exceed 50 ells in height, and the débris were used to build houses on the other side of the river. A splendid new building was erected, namely the palace for the Government, the residence of the "**Podestà**," known under the name of *Bargello* (§ 351) from the "**Capitano di Giustizia**," (Note C) who had his residence here later on. These years were the most splendid in Florentine history. Magnificent buildings were erected, commerce increased, the golden florin circulated in all the markets as one of the most valuable coins. Pistoia was conquered (1253); Sienna forced to abandon the Ghibelline League; Volterra was taken and Pisa obliged to sign a treaty of peace and agree that Florentine merchandise should have free ingress into, and egress from, the city. The year 1254 was styled the « Anno Vittorioso. »

When, in the year 1254, *Manfredi* succeeded his brother *Corrado* on the throne, the hopes of the Ghibellines were revived, and the *Uberti* became the promoters of a conspiracy which, being discovered later on, caused the banishment of that family as well as of other Ghibellines. Their houses were burnt and they took refuge in Sienna from whence, with the help of *Manfredi*, the Ghibellines assailed the Florentine Guelphs at Monte Aperti (4<sup>th</sup> of September 1260) where the latter, betrayed by *Bocca degli Abati*, lost the battle and about 10,000 of their best soldiers. It was on that occasion that the destruction of Florence was planned by the Ghibellines but fortunately prevented by *Farinata degli Uberti* (§ 130).

The Guelphs then took refuge in Lucca and Count *Guido Novello*, delegate of king *Manfredi*, was elected "**Podestà**," (Note E) but at the king's death the Guelph faction came into power again, when Count *Guido* in alarm deserted the town and the Ghibellines retired to their castles. With *Corradino* their hopes revived only to fall again with the defeat at *Tagliacozzo*, when they were exiled a second time. In 1273, Pope Gregorius X tried in vain to reconcile the two factions and Pope Nicolaus III continued in the attempt, hoping to gain his object by giving them a new Constitution. Notwithstanding all these internal struggles the Florentines won a battle at Campaldino against the Aretins who had put the Guelphs to flight; *Dante* (§ 417), then a mere youth, fought in this battle.

Meanwhile, *Giano Della Bella*, a man of high birth and an enemy of all evil-doers, proposed strong laws by which the No-

bles should be restrained from insulting the "**Popolani**," (Note B) and his first reform was to institute the office of "**Gonfaloniere di Giustizia**," (Note A). Then the Nobles used the only weapon in their power, calumny, and when *Giano Della Bella* opposed his will to that of *Corso Donati*, one of the most turbulent and ambitious among the "**Grandi**," (Note B), he soon found that instead of helping him the people were all against him. He was so disgusted at this ingratitude that he voluntarily exiled himself from Florence, and immediately after a sentence banishing him was issued and his possessions were confiscated.

It was about this time that the foundations of the third circuit of walls were laid (Note H), and that the building of the largest churches in the town was begun, viz: *Santa Maria del Fiore* (§ 1), *Santa Croce* (§ 407), *Santa Maria Novella* (§ 508), and *Santo Spirito* (§ 581).

We must note another important event of the beginning of the XIV century; this Golden Century in Literature, enriched with the works of *Dante* (§ 417), *Petrarca* (§ 132), *Boccaccio* (§ 131), *Dino Compagni* and *Passavanti* i. e., the creation of the Italian language. Of the other branches of Art we speak in the « History of Art. »

About this time there arose a quarrel among the members of a family in Pistoia, the *Cancellieri*. Pistoia, already Guelphic, was promptly divided into the two factions of **Bianchi** and **Neri**, the two opposing branches of the *Cancellieri*, being descendants of one *Donna Bianca* on one side and of *Donna Nera* on the other. The chiefs of both factions came to Florence to seek a settlement of their difficulties; but as the **Neri** were guests of the *Donati* while the **Bianchi** were entertained by their sworn foes, the *Cerchi* (§ 373), the quarrel instead of being quieted down was taken up by unfortunate Florence, which was thus again torn by civil war. *Dante*, *Dino Compagni*, *Petrarca* and all the most intelligent people belonged to the moderate party, that is to say to the *Bianchi*, and as they were joined by the exiled Ghibellines, the **Neri** appreciating their weakness, asked help from Pope *Boniface*, who sent *Charles of Valois* with orders to restore peace. But *Charles of Valois*, instead of remaining neutral, sided with the **Neri** and with the help of *Corso Donati*, drove the opposite party from Florence and imprisoned or banished the most noted of the **Bianchi**, confiscating their property and burning their houses. Even *Dante*, the most worthy of the citizens, was condemned and exiled. Then, leaving the town in the power of the **Neri**, *Charles of Valois* departed, laden with money extorted from the Florentines. Fresh dissensions arose, and, urged by the *Signoria*, Pope *Benedict XI* sent Cardinal *Niccolò of Prato* as arbitrator. He, being unsuccessful, abandoned the Florentines after an interdiction on their city. In 1304 the exiled **Bianchi** and **Ghibellines** made an unsuccessful assault



on Florence. In 1313 Henry VII besieged the town in vain; after his death (24<sup>th</sup> of August) Florence put itself under the protection of Robert of Anjou, king of Naples, who sent Royal delegates to administer justice and lead in battle. *Uguccione della Faggiola*, Signore of Lucca, and other towns, chief of the Ghibellines of central Italy, took advantage of the coming of Henry VII to give battle to the Florentines near Montecatini (20<sup>th</sup> of August 1315). The next year, *Uguccione*, who was a tyrant, was driven from Lucca and took refuge at the court of *Can Grande Della Scala*, Signore of Verona, and chief among the Lombard Ghibellines. Lucca, gave the government of the town to *Castruccio Castracane*, who also brought war against Florence. This time the town was saved only by the prayers of one *Frescobaldi-Tarlati*, who succeeded in dissuading his son, the Bishop *Guido Tarlati*, head of the Aretini, from joining the Lucchesi against Florence, and by *Walter of Brienne*, Duke of Athens, who came to help the Florentines by order of the king of Naples.

Walter was a descendant of the Counts de Brienne of France, but was educated in Greece where his father was Prince of Athens. While living in Puglia, he was shown great favor by the king of Naples and was sent as Ambassador to help the Republic in 1326. So in 1342, when the disasters of the war with Lucca and internal strife had placed the Republic on the verge of ruin, the dissatisfied Florentines begged the Duke of Athens to come as Preserver and Protector to their town, and later urged him to make himself absolute ruler and Prince. Encouraged by the *Peruzzi* (§ 464), *Antellesi* (§ 406), *Acciaiuoli* (§ 606) and *Buonaccorsi* families and urged by his own ambition, he assumed this rank, and to add thereto the reputation of being religious he dwelt with the Franciscans in *Santa Croce* (§ 407). He was proclaimed Prince for life. Soon, however he threw off the mask and showed himself a tyrant. A conspiracy was formed by *Acciaiuoli*, Bishop of Florence, the *Medici* and the *Ricci* and ended in a revolt of the people and the besieging of the *Palazzo della Signoria*. His private counselor, *Guglielmo d'Assisi* and his son were torn to pieces by the furious mob and the Duke driven from Florence (26<sup>th</sup> of July 1343, § 76). He vainly tried to recover his power but was killed in the celebrated battle of Poitiers. (§ 301. - See the picture by *S. Ussi* in the Gallery of Modern Art N. 39).

But even after the expulsion of the Duke of Athens, quiet was not restored in Florence; and other calamities afflicted the town as well as political ones. In the years 1346 and 1347 there was a great famine, while in 1348 the plague (so wonderfully described by *Boccaccio*) almost depopulated the town. Up to the year 1364 the Florentines continued to fight the Ghibellines, led by *Giovanni Visconti*, Bishop of Milan, and the Pisans, who were finally conquered in the battle fought near Cascina on the 28<sup>th</sup> of July 1364, which ended the war. After the death of

Pope Gregory XI, Florence, at peace with the neighboring states, renewed her civil strife. The magistrates undertook to rule the town without respecting the laws, allowing only the merchants inscribed in the "**Arti Maggiori**," to hold office; consequently, the members of the "**Arti Minori**," were perpetually making efforts to obtain the same rights. *Silvestro de' Medici* (§ 217) wishing to become popular, incited even the lowest classes to seek a share in the government and brought about the turmoil of the « *Ciompi*; » a name given to wool-carders, weavers, dyers and all the minor workmen of the Guild of Wool, together with the shop-porters. They sacked and burnt many of the houses of the rich, crying « death to the Ghibellines and to the bandits » stole the « *Gonfalone* » (banner) of the town, setting fire to all places where they supposed a treasure to be hidden, and proclaimed one of their companions *Michele di Lando* « *Gonfaloniere* » (Note A). The latter proved himself quite worthy of his high position; he stopped the tumult, appointed honest and worthy citizens for the government, and ruled the town with just laws and enforced respect for them. Then the mob, who hated order, called him a traitor and attacked him; but he held firm to his principles and discovering that the "**Grandi**," (Note B) had incited the mob, condemned several of them to be beheaded. When the town was quiet again he returned to his work as a wool-carder. But the "**Grandi**," were not satisfied to have as companions in the town-council people of low condition, and many disturbances ensued which were settled later, but not without bringing about great changes in the Republic. The rich "**Popolani**," (Note B) became masters of the Government, banished *Michele di Lando* and the Nobles, the merchants and all the rich citizens inscribed in the "**Arti Maggiori**," created a "**Balia**," (authority) with the power of reforming the Republic and governing it. So the aristocracy of the rich "**Popolani**," that is to say the rule of money, was installed.

About that time *Giovan Galeazzo Visconti*, of Milan, came into Tuscany to destroy the friendly relations existing between Florence, Pisa and Sienna, but the attempt was frustrated by an Army of Frenchmen near Alessandria, who were routed by *Iacopo Dal Verme* on the 25<sup>th</sup> of July 1391. Two years later while *Maso di Luca degli Albizi* was « *Gonfaloniere* » new strifes inflamed the town and peace was re-established by *Vieri de' Medici* (§ 217). The Florentines then felt obliged to declare war to the *Visconti* of Milan, a terrible war which had a short interruption in May 1398, but was renewed by *Visconti*, who, having conquered all the country around Florence, seized Bologna and threatened to besiege Florence. He died however, thus delivering the Republic from a great danger and ending one of the most disastrous wars in Florentine history. Meanwhile Pisa was under French rule, represented during the minority of *Gabriele Maria*, son of *Gian Galeazzo Visconti*,

by Marshal, *Boucicault*. The Florentines offered to buy the town and the Marshal, anxious to sell it, began by killing the young *Gabriele Maria*, under pretext that he had conspired against France. The Pisans tried to defend themselves, but one of their captains, *Giovanni Gambacorti*, during the night, opened the town-gates to the Florentines. The Pisans, though well treated by the conquerors, preferred exile, to remaining under Florentine rule. Some of the richest men left the town. The Florentines made their solemn entrance into Pisa on the 9<sup>th</sup> of October 1406. The acquisition of Pisa did not restore order to Tuscany but gave tranquillity to Florence, and enabled it to advance her commercial interests. Four years later the town of Cortona was bought by the Florentines from the King of Naples for 60,000 florins, and again two years later, the port of Leghorn was sold to them by Genoa for 100,000 florins. In 1424 the Duke of Milano, *Filippo Maria*, sent a powerful army against Florence but the city, allied with Venice, successfully resisted him.

Florence, however, tired of wars and factions, felt the necessity for the rule of only one man, and when *Giovanni di Bicci de' Medici* was elected « Gonfaloniere, » the power of that family began to increase. From thence, the history of Florence is united with that of the *Medici*, for which we refer the reader to page 134.

When the *Medici* family became nearly extint, great schemes were planned among the potentates of Europe. *Elisabeth*, Queen of Spain, as a descendant of *Margherita de' Medici*, daughter of *Cosimo II*, claimed the Grand-Duchy of Tuscany for her sons. The Grand-Duke *Cosimo III*, however, to prevent Florence from becoming a Spanish province, desired that it should go to his daughter *Anna* and her children, and his desire was approved by the Senate and announced to all the Courts of Europe. These viewed the matter differently, and by a treaty drawn up in London it was decreed that *Charles Bourbon*, first son of *Elisabeth* should to the throne of Tuscany. *Cosimo III* and his daughter *Anna* protested, and a new Congress was held at Cambrai. Meanwhile *Cosimo III* and *Gian Gastone*, his successor, tried to preserve the liberty of Florence, but the treaty signed at Vienna rendered their efforts futile and 6000 Spaniards came to occupy the fortresses of Tuscany, Parma and Piacenza. Then *Don Carlo* came to Florence, and was acknowledged as heir by the Gran-Duke *Gian Gastone*. Secret transactions carried on between France and Austria, lead to a general treaty of peace called « Treaty of Vienna. » By it the Grand-Duchy of Tuscany instead of going to *Don Carlo of Bourbon* was allotted to *Francis*, Duke of Lorraine, who had married *Maria Theresa*, daughter of the Emperor *Charles VI* and head of the reigning families of Austria and Tuscany. At the death of *Gian Gastone* in 1737, the *Prince of Craon* took possession of Tuscany in the name of the Duke of Lorraine; and on the



20<sup>th</sup> of January 1739, *Francis II* with *Maria Theresa* entered Florence. Here he remained only a short time as, by the death of his father-in-law, *Charles VI*, he succeeded to the throne of Austria and title of Emperor. In Tuscany he left his second son *Pietro Leopoldo I*, who entered Florence on the 13<sup>th</sup> of September 1765 and with him his wife *Maria Louisa*, Infanta of Spain.

*Pietro Leopoldo* was the best of sovereigns. He encouraged industries and also established such wise and just laws that Tuscany became a model principality; and when he was called to the throne of Austria, on the death of his brother *Joseph II* (1790), Florence sustained a great loss.

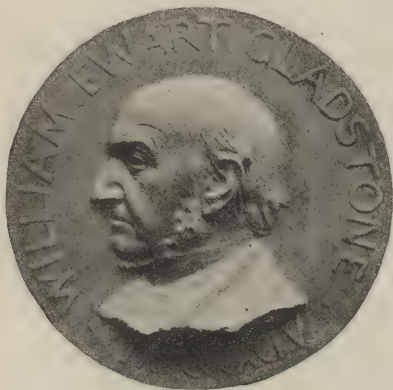
Under his second son, *Ferdinando III*, who succeeded him, nearly all the good done by *Pietro Leopoldo* was counteracted the people became impoverished, and they hailed with enthusiasm the Revolutionary ideas that came from France; when General *Bonaparte* entered Tuscany, *Ferdinando III*, with all his family, had to abandon it. After 111 days the French in their turn were driven from Florence, but after the battle of Marengo, *Bonaparte* was restored to power. In accordance with the treaty of Lunéville, 9<sup>th</sup> of February 1801, and under the name of « Kingdom of Etruria » it came to *Ludovic of Bourbon*, and at his death (1803) it was left to *Charles Ludovic*. By the treaty of Fontainebleau, Tuscany was joined to the French Empire and was divided into three departments, that of the Arno with Florence as capital; that of the Mediterranean with Leghorn for capital; and that of Ombrone with Sienna as capital. *Bonaparte* gave Tuscany to his sister *Elisa*, who ruled with great wisdom and whose reign was prosperous.

With the fall of *Napoleon's* power in 1814, *Ferdinando III* re-entered Florence, and was heartily received by the citizens as the good prince which he proved himself to be. His son, *Leopoldo II*, succeeded him in 1824, and governed without considering that all these revolutions must have influenced the minds of the people to whom liberty was now necessary. When the first note of Independence was sounded in Italy in 1847 and all hopes were for a more liberal government, *Leopoldo* framed a new Constitution (15<sup>th</sup> February 1848), following the example of Piedmont, the two Sicilies and the Papal State. When *Carlo Alberto* declared war against Austria in order to free Lombardy and Venice, the other states were obliged to join in it. But the Pope changed his mind and condemned this war, upon which *Ferdinando*, King of the two Sicilies recalled his 10,000 soldiers. Their general *Guglielmo Pepe*, however, disobeyed the order and went to the defense of Venice followed by a few men. 400 Tuscans fought at Curtatone and Montanara (§ 400); but the issue of the war proved unfortunate in that the Piedmontese were forced to give back Lombardy and Venice to Austria. Meanwhile, the feeling against Austria increased in Florence; *Guerrazzi* and *Montanelli* were made

Ministers and they proclaimed the rule of the « Constituent Assembly of Tuscany » (30<sup>th</sup> of January 1849) through which the Grand-Duke was compelled to leave Florence and join his brother-in-law, King of the two Sicilies, in Gaeta. After his departure, great confusion arose, some demanding a republic, others a confederation. Finally the moderate party prevailed, expelled *Guerrazzi* and recalled the Grand-Duke whose return was marked by the blood-shed of the patriots who defended their liberty to the last. The « Assembly » was dissolved and all those who had shared in that government were put into prison.

But relief came to Tuscany in 1859, when *Vittorio Emanuele II* (§ 442) declared war against Austria. The Grand-Duke preferred to leave the city rather than become an ally of King *Vittorio Emanuele*, as advised by the *Marquis Corsini of Lajatico*, and on the 27<sup>th</sup> of April 1859, he left Florence. *Vittorio Emanuele* was proclaimed Dictator and on the 15<sup>th</sup> of April 1860, Tuscany came under his rule after unanimous vote. Hence forward Florence has belonged to the kingdom of Italy, becoming its capital in 1864.

When Rome was taken, Florence saw the capital moved to it without a murmur, giving a noble example of self-denial and showing that neither politics nor time could lessen in her citizens the generous sentiment animating those who gladly make a sacrifice for the good of the country.



W. E. Gladstone by D. Sodini





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## HISTORY OF ART

To trace the history of Tuscan Art through the centuries, would be to make a treatise on Art of the whole of Italy, so great has been its influence upon the artistic movement in this country and so large a proportion of it does it represent. We do not attempt to submit a complete hand-book of history of Art; but only to give an outline of the conception and transformation in Tuscany of the artistic ideas, which in the period of its greatest splendor, ruled the world. We have not thought it necessary to subdivide our subject into architecture, sculpture and painting, as is usually done. Art, with a people, is a single idea, and, no matter how diverse its outward forms may be, it cannot be divided. Taste, or the ideas shown in the artistic productions of a certain period, presides equally over all its forms; therefore, each subdivision of the subject would necessarily involve repetitions which we wish to avoid. We must first speak briefly of Italian Art in general, from the Etruscan period to the first productions of Classic Tuscan Art of the XIII century, as from that time only can Tuscan Art claim independent existence.

History has fully demonstrated that in Tuscany more than in all the rest of Italy, can one breathe the taste and sentiment of Art - in the limpid atmosphere of the home of the Etruscans, who had their own matured Art when the primitive populations of the peninsula hardly knew what the word meant. Whether the Egyptians or Assyrians, Greeks or Phœnicians were the inspirers of Etruscan Art (on which point the authorities do not agree), it is certain that the people of Etruria astonished the world about a thousand years before the Christian Era, with the splendor of their monuments, the simple and original grace of their painting and sculpture and their wonderfull skill in clay-modelling and iron-working. Of that first artistic period, so remote and the most glorious of Italy, there remains to us that form of Architecture called the **Tuscan Style**, said to have been invented and used by the Etruscan to modify the **Doric Style**, which then predominated in Greece.

We will state at once, to avoid future repetition, that this same **Tuscan Style**, whose characteristic features are a flat simplicity of line, and an imposing heaviness of form, has been retained for centuries, despite the vicissitudes of history, and even to-day the traditions of that style are followed. All styles of art have succeeded it and the popular taste has been influenced by invasions and dominations which left their traces in the monuments of the country, and the **Tuscan Style** changed, modified, overcharged with ornaments, degenerated in a hundred ways, gave place in details to other schools and styles; but that the fundamental and general rules of Tuscan architecture have remained unchanged through three thousand years of revolutions and civil strifes, is a phenomenon that no other country in the world can present. The student can still find some remains of that primitive architecture at Fiesole; and a visit to the Etruscan Museum of Florence will give him the most ample information on the subject of **Etruscan Art**, which was suddenly attacked and destroyed by the brutal Roman invasion. At Fiesole are still to be seen the few existing remains of Roman Art which ruled in Tuscany as in all other countries where Rome held her sway; imposing her laws, ideas, civilisation and artistic taste upon the conquered people. This absolute mastery of **Latin Art**, both in Architecture and Sculpture was only in part modified with the appearance of Christianity, which adapted to its needs and ends a great number of the monuments erected by the Romans, without introducing into Art a new idea or a new Style.

Not until the VI century did Byzantine Art succeed in entering Italy, influencing first of all sacred Architecture, introducing as its own characteristic feature « *the Cupola*. » Splendid monuments of this Art still remain in Italy, the most genuine and typical among them being the Church of San Vitale in Ravenna (541-547), and the most wonderful that of San Marco in Venice, built in the X century. Some historians and critics hold that the Byzantine period in Art was followed by and interlaced with a Lombard period; we cannot agree with them. The Lombards who ruled the North of Italy from the VI to the VIII century, did not introduce with their invasions, any artistic ideas of their own; but rather adopted the taste of their conquered enemies. The architectural form of the monuments raised under the Lombard empire, is but a degeneration of the old Roman style. The Church of San Frediano in Lucca can be taken as an example.

Latin and Byzantine Art existed together on a parallel until the XI century; when they were united to form a new style, by mixing the severe character of Latin Art with the elegance and magnificence in decorations of Byzantine or New-Greek Art. This new style, known as Neo-Latin, enriched Italy in the XI and XIII centuries with a great number of Architectural monuments; and Tuscany, which was already beginning

to develop that great artistic genius, which was going to place it at the head of the Italian and European Art movement, was one of the places most adorned with precious works of Art. The Duomo in Pisa (1063-1118), attributed to *Buschetto*, is one of the most marvellous productions of the Neo-Latin style; and the same town possesses also two other wonderful monuments of the same epoch, « the leaning Tower » (1174), by *Buonanno da Pisa* and « the Baptistery » (1153), by *Diotisalvi*; besides the less important Church of San Paolo. The Cathedrals of Lucca and San Sepolcro belong to the same style and are among the most noteworthy Tuscan monuments.

During these periods of the history of Italian Art, Sculpture and Painting served almost exclusively to decorate the monuments and were limited to the reproduction of conventional types coarsely executed. The liberty of the artist was unbounded; he could follow his own caprice in producing grotesque, vulgar, often satirical conceptions intended to represent vice, sin and the devil.

Painting was cultivated, and together with sculptors and architects, armies of painters, mosaic workers and manuscript illuminators were constantly employed by monarchs, nobles and religious orders. But from the magnificent wideness of its ancient ideal, Art had come to be governed by the restricted and monotonous regulations of Byzantine ideas. Rigid and symmetrical forms, continually repeated types, dark complexions surrounded by hard drawing on a gold back-ground, with grotesque ornamentations and inscriptions in Greek letters, constitute all that Italians show us prior to the XIII century.

But to effect the great revolution in the taste and ideas already formed in the minds of Italian artists, especially in Tuscany, the **Neo-Latin Style** had to be modified by the influence of a new school which introduced forms hitherto unknown and originated a new order of ideas, a new civilization and an accumulation of conceptions, beliefs and habits, imported from Germany with the **Gothic Style**. Thus the marvellous awakening, the great **Renaissance** of the XIII century, dawned.

The history of the invasion of this new form of Art into Italy is curious and rather complicated, since, while it produced the imposing forms of Classic Art peculiar to the Country, it was mingled with this same Italian Art, which had felt its influence for two centuries - an interesting study but, too extensive for this limited sketch.

One must remark, however, the difficult progress of this Gothic Style in Italy; and that it always remained subject to, and was modified by the Neo-Latin, Byzantine and Tuscan traditions. Its tendency to slender, pointed effects and minute ornamentation formed too sharp a contrast to the horizontal lines and the solid massiveness of ancient Architecture, and Italian taste did not readily accustom itself to bold points made of stone nor to the perforation of stone like lace. Therefore, whilst the



pointed style reigned in Germany, England and in almost all France, the Italian monuments of the XIII century, although showing the influence of the new style, retain their fundamental characteristics of an even proportion between width and height. This was not Italian Art germanized, it was rather that Gothic Art had submitted to Italian ideas, forming a new Style of ornamentation but not a new kind of Architecture and the impress was left on the details rather than on the whole. The windows, doors and niches of façades became pointed; but not seldom did it happen that the interior of the churches kept their round arches, vaultings and columns as well as flat cornices.

These general observations applied to the whole of Italy, but more especially to Tuscany, where extreme massiveness and lines are traditional, and show the natural inclination and taste of the people. In fact, if, in some Italian provinces, we see the Gothic style triumphing for a short time in all its purity (as shown in some monuments in Lombardy, Marches and Umbria) we find in Tuscany the constant preponderance of its own Art or its successful and well-measured union with the new style. In Florence this can be proved by examining the monuments classed as **Italian Gothic** of the XIII century and the first half of the XIV century; the churches of Santa Maria Novella and Santa Trinita; and, most characteristic of all from that point of view, the SS. Annunziata, which to a rather pronounced Gothic style, unites the constantly recurring roundness of arches and the rigorously horizontal lines, both in the interior as well as on the exterior of the church. These are the purest Florentine representations of that style which, adapted to our country and modified to suit our taste and our natural inclination, has given to the world those immortal monuments, the cathedral of Sienna and the Campo Santo of Pisa.

The introduction into Italy of the Pointed style has a greater importance than of having originated the short period of the Italian Gothic Architecture. Its great value was its influence on the history of Italian Art, an influence which has evinced itself in two kinds of natural phenomena. One must not forget that the Gothic was not merely a new style of Art which found its way from one country to another; it was also the artistic expression of a new *Idea* which, born among a people as the natural result of their inclinations, their customs and education, spread with the rapidity peculiar to *ideas* and took root in the minds of the neighboring people.

An idea is eternal, especially when it enriches human culture. And to this we may attribute the fact that the Gothic style has never entirely disappeared from Italian Art. In the succeeding periods, Art changed, the new or old styles triumphing in turn; but the earlier period showed signs of a direct derivation from Gothic Art (see the whimsical style of the XVII and XVIII centuries, the so-called **barocco**) and the later periods were modified by its contact. Hence the first series of the phenomena of which

we spoke: the presence of the Gothic in a greater or smaller degree throughout all Italian Art.

But a new *Idea* is also a force, a power, which produces new movement and activity, causes a sudden awakening of human energy, while arousing human intelligence, inciting to study, and encouraging research. So that, in the excitement produced by the sudden appearance of the Gothic « *idea* » in the world of Italian Art, in the discussions that were evoked and the differences of opinion occasioned, one can very probably find the germ, the first cause of that long continued work and universal agitation, of that sudden fever of research and study which led later to the great artistic revolution known as the **Italian Renaissance**; a revolution begun in Tuscany but which spread rapidly all over Italy and extended its influence throughout the civilized world.

This is so true that some historians and critics of universal renown have given as the founders of the **Renaissance**, in each branch of fine Arts, men, who were but the preparers of that great exhibition of Italian talent, the forerunners of the true founders, who, only partly detached themselves from the traditions and the conventionalities of their epoch, but who marked the beginning of the new tendencies. These new tendencies could have but one aim: to oppose the rapid progress of the new school and to hasten a return to the simplicity of earlier styles. In the effort to throw off Gothic influence, Architecture took up the Greek style; Sculpture abandoned the rough Neo-Latin school; and Painting began to free itself from the conventionality of Byzantine rules.

As standard-bearers of this movement, which was to be established later, were *Niccolò da Pisa* and his son *Giovanni* for Sculpture; *Cimabue* for Painting, and for Architecture *Arnolfo di Cambio* or *di Lapo* (1232-1310), called by art-critics « the Cimabue of Architecture. »

The works of *Niccolò da Pisa* especially the Campo Santo of Pisa, show distinctly the inspiration that he received from the master-pieces of Greek and Roman Art, and the firmness and sincerity with which he followed the new movement. His contemporary, *Arnolfo*, needs no history. The vigor of his mind is indicated in the Cathedral of Santa Maria del Fiore, which he began by order of the Florentines, while the tower of the Palazzo Vecchio will extoll his name as long as the fame of Florence endures. This latter work shows the strange boldness of his genius and the marvellous originality of his inventive powers; but it can hardly be said to place its immortal designer at the head of the Architecture of the Renaissance, as this was in all its splendor a century later. Nor did *Cimabue* go to any greater extent in the progress of painting. Certainly his genius foresaw the new period; and he was doubtless the first to attempt the faithful reproduction of nature. His was a decided step towards the emancipation from Byzantine rule and an impulse

towards new tendencies; but he did not go far from the old style, and his work retains the stiffness and monotony of Byzantine painting tempered by a wonderful mildness, by a sweet tenderness of sentiment, quite his own, and quite new for its epoch. He was not the only artist of his time who showed this progressive spirit: *Guido da Siena*, *Giunto da Pisa*, *Margheritone d'Arezzo*, *Bonaventura Berlinghieri da Lucca*, *Andrea Tafi* and *Gaddo Gaddi* all helped to effect the « transformation » of Art in the XIII century.

But the Italian Renaissance really dates from *Giotto* (1276-1336) a pupil of *Cimabue*, and an artist of marvellous genius. *Cimabue* was bound to the past by too strong ties ever to be able to attain the ideals of the future that he could see in the distance; respect for old traditions restrained his spirit and his will. But *Giotto* was free; and to Italy, seeking a high artistic ideal, he consecrated that strength which plays so great a part in the history of Art, that wholesome independence of spirit and character which tends to encourage great revolutions. His was the temperament of a great leader; and when he placed his foot on the promised land of reformation in Art, a whole people took possession with him.

Therefore *Giotto* is really the father, the creator of modern Art. For the conventional types, stiff and monotonous attitudes, symmetrical groupings and gilded back grounds of Byzantine painting, he substituted lively and expressive figures connected by an unity of action, scenes full of movement and passion, grand and poetical compositions with back grounds of landscapes or architecture. He took the formulas of this new Art from the study of nature and applied them with boldness and at the same time with wonderful simplicity. He had not, of course, the knowledge and experience of the great masters of the XVI century, but he could claim the glory of having opened the way to them and shewn them the distant goal. This man of genius, who enjoyed the friendship of Dante, was also a sculptor and an architect. Therefore from him may be reckoned the reformation of Art in every branch; and although many artists after him excelled in all three principal branches of the Fine Arts, we prefer to separate the history of one branch from that of the others. *Giotto* worked not only in Florence but also in Assisi, Padua, Rimini, Verona, Ravenna, Milan, Rome, Naples; honored and sought for by rulers every where, and in every town, he left pupils, who spread the new style through all Italy. After the death of *Arnolfo*, *Giotto* continued with the great work of the Cathedral, Santa Maria del Fiore, and left us that priceless jewel of Architecture « *the Campanile*, » which alone would make immortal the fame of an architect and prove his wonderful genius.

At *Giotto's* death, (1336) his work was continued by his most celebrated pupils; *Taddeo Gaddi* (1300-1352) and *Andrea Orcagna* (1352-1389) painters, sculptors and architects like



their master. The former finished the Campanile, rebuilt the Ponte Vecchio, also the Loggia of Or San Michele, erected by *Arnolfo* but destroyed by fire. The latter was the designer of the inimitable Loggia de' Lanzi, the elegance and light proportions of which make a masterpiece; and of the famous tabernacle in Or San Michele, one of the Florentine wonders. He also left several frescoes painted by himself or with the help of his brother *Bernardo*, many of which are unfortunately in a very bad condition, but testify to his skill as a painter and to the bold grandeur of his composition.

At the same time another sculptor became almost as well known as the two just mentioned, *Andrea Pisano*, a pupil of *Giotto*, who enlarged the Palazzo Vecchio and devoted twenty-two years of constant labor to making a gate for the Baptistery. It is useful to remember among the Tuscan pupils of *Giotto*: *Il Giotto* and *Angiolo Gaddi* (brother of *Taddeo*, who worked in Florence), *Spinello Aretino* and *Buffalmacco*, who together with the two *Orcagna* decorated the Campo Santo of Pisa, with the help of an artist from Sienna, *Simone di Martino*, known as *Simone Memmi*. This artist, whose style is most sweetly ingenious, is considered by those who have not studied him deeply, a languid imitator of *Giotto*; but judging his work as a whole, one can unquestionably consider him one of the best pupils of his great Master. He has neither *Giotto's* purity of design nor his knowledge of composition; but is full of grace and simplicity and may be placed at the head of the Siennese school (to which belonged, among others, the two brothers *Lorenzetti*) which was not without its glory.

And so, proudly heralded by these names, in the second half of the XIV century came the **Italian Renaissance**, which gloriously established itself with the works of more great artists, in the following century, when Florence was the real centre of Art of Italy and of the world.

The morning of the XV century dawned in most luminous splendor for Italian Art in general, for that of Tuscany in particular. As heroic leaders of an army of superior intellects, may be named: *Filippo Brunelleschi* (1377-1444), *Lorenzo Ghiberti* (1455), *Donatello* (1383-1466), *Masaccio* (1402-1429) and *Frate Angelico da Fiesole* (1387-1455). Both as followers and creators these great artists, whose celebrated names will be honored as long as the worship of the beautiful and the sublime endures, marked the purest and most splendid period of the Italian Renaissance. They gathered around them a group of valiant artists who progressed with them; and left an army of pupils, who, later on, materialized their ideas, perfected their innovations and following their loving inspirations, prepared the world for the new conquests and splendors of the XVI century. It would be quite interesting to illustrate our account of the art in Tuscany with political and historical notes and to trace the analogy between the Art of the XVI century and that of the XV;

it but would be beyond the object of this brief outline. It is enough for the present to show that at the beginning of the year 1400, Florence was in the zenith of her political history and that inside her walls took place the great Art revolution which bore the name of the **Italian Renaissance**, and spread throughout all Italy and to other countries. If, indeed the XV century was the **Golden Century** of Art in Florence, the XVI century was the most brilliant Art period of the whole of Italy.

*Filippo Brunelleschi* originated the Architecture of the Renaissance Era. His chief work was the « *Cupola* » of the Cathedral of Florence, for the construction of which he was inspired by the « *Cupola* » of the Pantheon in Rome. He combined ancient Roman style with the Gothic, of which he retained the pointed shape of the arches. But the result of his accurate study of Ancient Architecture was not confined to this great work: the Corinthian style was revived by him for the first time, in all the elegance of its capitals of acanthus leaves (see the Church of San Lorenzo); his designs, which were adopted for the Church of Santo Spirito (altered by repairs and enlarging) showed a marvellous simplicity and severity of lines, his influence is evident in the architecture of the Pitti palace, in which were used, for the first time in Florence, the *bozze* (huge hewn-stones), like models the great artist had found in Rome; and which remained one of the principal characteristics of typical Florentine Architecture.

Whilst *Brunelleschi* established so triumphantly the new style of Architecture, *Lorenzo Ghiberti* and *Donatello* founded the Sculpture of the Renaissance, using the classic models of antiquity not merely in sordid and slavish imitation but as a means of instruction in understanding and interpreting of nature. True, sincere, candid artists, loving life and truth, they were full of charming grace in the execution of their work and of manly strength in its conception. *Donatello* gave to Florentine Sculpture a character which it has never lost; that of naturalness moderated by moral strength and sweetness of temper. His Saint George is on this account a master-piece. *Ghiberti's* work always shows a purity and elevation of style that was quite unknown before him. The circumstances that revealed his genius when he was only 20 years of age and was victorious in the competition for making the gates of the Baptistery, are fully told in the description of that edifice, and show how Art was protected and encouraged in Florence. The work on these gates took the life-time of *Ghiberti*; but he left a work which in itself has made his name immortal.

While the sublime Art was gaining victory upon victory in the midst of the bustle of city-life and of the turbulent agitations of politics, there lived in a silent cell of a monastery in Fiesole, a poor monk, *Fra Angelico*, whose faith increased as did his knowledge of his Art. In 1409, to escape from the

weary turmoil of political troubles, he went to Umbria, studied the frescoes of *Giotto* at Assisi and began to paint « a tempera, » adding to the practical qualities of the great master, his own personal talent. Of ardent piety, and angelical simplicity and candor, he was convinced that the use of talent was a religious duty and that to paint was to pray; so his work was infused with the exquisite and delicate grace, the ethereal mysticism, and the holy ardor of his soul. His pictures are his aspirations to Heaven, his figures, his angels, his saints have nothing in them that is earthly, they seem to be sublime expression of religious sentiment; souls hidden in earthly forms, but that are in direct communication with God. Therefore *Angelico* enters clandestinely as it were and but half way, into the artistic movement of his century; in the progressive development of the artistic idea, which we are trying to follow, he represents a curve in the straight line. He follows *Giotto* only in the imitation of the material way of painting, for sentiment and expression he strikes quite a personal note, and reproduces thoughts and aspirations quite his own. To the present day he is the most sincere, pure, delicate and appealing catholic painter that has ever existed, and his works, scattered through the Galleries of all the civilized world, are of universal celebrity. In Florence the walls of the Monastery of San Marco give the best idea of his talent. He left only one pupil worthy of mention, *Benozzo Gozzoli* who, however, holds a place in Art quite different to that which would have been his, had he been considered only as the pupil of *Beato Angelico*.

Putting the Monk of Fiesole outside the direct line of the followers of *Giotto*, it is necessary to place among the Artists of the XV century, one, whose fame in this branch of Art is as that of *Brunelleschi*, *Ghiberti* and *Donatello* in Architecture and Sculpture. This honor belongs to *Masaccio*. He was in fact the boldest and most powerful in the pleiades of reformers who emancipated painting from mediocre conventionality and pushed to the utmost the principle of *Giotto*: “**Imitation of Nature.**” Unfortunately, he died too young to leave many works, yet he has left to posterity a sufficient number to testify his great talent, his deep studiousness, his highmindedness. His frescoes in the *Brancacci* chapel in the Carmine, by their skilful designing, their vigorous coloring and the seriousness if not elegance, of their composition, bear comparison with productions of the greatest masters, and have a simple grandeur which has never been surpassed.

Gathered around these leaders was the phalanx of captains and soldiers in the glorious battle of Art; the latter quite numerous, the former not few in number, neither humble, nor unknown. There followed, in their train, a strong army of imitators and successors, so that XV century is so rich with honored names that it would be difficult even to mention them all in so short an article as this. We select the names of a



few of those who were most celebrated in the three branches of Art and who left famous works to the World, spreading new doctrines of Truth throughout Italy, hastening the universal triumph of naturalistic Art and founding schools which lived their own life. *Luca della Robbia* (1400-1481) occupies one of the most important places among the great masters of his period; he left some bas-reliefs in marble and in bronze, correct in drawing, sweet and graceful in expression and deliciously true in sentiment and detail; those in the *Opera del Duomo* are without doubt the most beautiful. But he was especially celebrated for his enamelled and colored terracotta work in which he knew no rival. *Michelozzo Michelozzi*, in sculpture was the pupil of *Donatello* and in architecture the pupil of *Brunelleschi*. He built the Riccardi palace, where the « bozze » are used in greater variety than in the Pitti palace and without losing any of their expression of strength. *Benedetto* and *Giuliano da Maiano* were Painters and Sculptors; the former made the design for the Strozzi palace. *Leon Battista Alberti*, Artist and Author, left a famous book on the art of building. The best pupils of *Donatello*, were *Desiderio da Settignano*, who knew how to transfuse into marble an intense sweetness and who died at the early age of 28 (1485) and *Andrea Verrocchio* (1432-1488) who was a painter, a sculptor, a jeweller, an engraver and a Musician. He left to Venice one of the most admirable bronze equestrian statues known, that of *Colleone*; in painting he showed a fine knowledge of drawing in energetic, decided, forcible style, sometimes a little stiff. He had the distinction of being the teacher of the two giant artists of the future century: *Leonardo da Vinci* and *Michelangelo*. *Antonio del Pollaiuolo* (1433-1498), his fellow-student and friend, cultivated with equal success the two sister Arts. *Mino da Fiesole* (1430-1486), *Matteo Cividali da Lucca* (1435-1501), *Lorenzo del Vecchietta* (1402-1482), who carved the marvellous tabernacle in the cathedral of Siena, were famous sculptors of the Tuscan school. *Paolo Uccello*, a powerful and very original artist, was taught his first steps in Art as a sculptor under the direction of *Ghiberti* and was also devoted to the study of mathematics; *Dello* painted in Florence, Sienna, Venice and even in Spain; *Andrea del Castagno* was a realistic painter, full of energy in drawing and of marvellous expedients in coloring; *Fra Filippo Lippi* (1412-1469), one of the greatest masters of his time, left splendid works. *Luca Signorelli*, who worked by order of Sixtus IV in the Sistine Chapel in Rome, was one of the first painters of mythological figures and of the nude; *Alessandro Botticelli*, his companion, was graceful and delicate and filled his compositions with poetical sentiment; *Domenico Ghirlandaio* (1449-1498) was one of the greatest masters of fresco painting. In the churches of Santa Trinita and of Santa Maria Novella, his master-pieces are to be seen.

Thus was born the XVI century, a golden one for all Italy and at the beginning of which the history of Florentine Art

was merged with Italian Art. *Leonardo da Vinci*, *Michelangelo*, *Raffaello Sanzio* were giants who inaugurated the century in which Italian Art reached its climax; and with them *Fra Bartolommeo* and *Andrea del Sarto* among the greatest painters of the Florentine school. *Leonardo* and *Michelangelo*, although not Florentine exerted a great influence on Tuscan Art; and worked in Florence, where they took part in the famous competition for making the Gate of the Baptistery. Sculptors, painters, architects, poets, they were among the greatest and the most divinely inspired intellects ever produced on Italian soil. Certainly, the names of these two great geniuses of Italy should remain at the top of the ladder of fame throughout the centuries for universality of talent and originality of conception. From *Michelangelo* follows in direct line a long list of artists who studied and worked in Florence. We note among the best: *Giorgio Vasari* (1512-1574) architect, painter and historian; *Francesco Rossi*, named *Cecchin Salviati*, (1510-1563); *Benvenuto Cellini* (1500-1570), sculptor, goldsmith, and a talented writer, who brought plastic Art to a marvellous perfection and ideality of form; *Baccio da Montelupo* (1469-1535?); *Ammannati* (1511-1592); *Giambologna* (1524-1599); one of the most wonderful Italian sculptors (though born at Douai in France); *Mosca* and *Moschino*; the *Da San Gallo*, family of Artists, all renowned; *Simone del Pollaiuolo* surnamed *il Cronaca* (1457-1508), *Baccio d'Agnolo* (1462-1543) and many others; not to speak of the great number who founded and made illustrious other schools of Italy.

The followers of *Raffaello* are not less numerous. His faithful companion in diligent study was *Fra Bartolommeo*, who had such an influence over his painting, and with them worked *Andrea del Sarto*. Among their pupils should be remembered *Giovann Francesco Venni*, called «*il Fattore*» (1488-1528) a Florentine; *Perino del Vaga* (1500-1557) admirable for drawing; *Timoteo della Vite* and *Rodolfo del Ghirlandaio* (1483-1561) son of the celebrated *Domenico*.

But the XVI century which was for general Italian Art the period of its greatest splendor, marked the beginning of the decadence of Tuscan Art in particular. Together with the names of many artists who were noted and inimitable were those of others whose works began to show the pompous and clumsy style of the decadence. Of such are some of *Ammannati*'s works!

In the XVII century we are already far removed from the glorious splendor of a hundred years earlier. The school of *Bernini* (an artist full of imagination but more odd than original) spread its influence even in Tuscany, in Architecture and Sculpture. There arose in Italy a new style of building, the "*barocco*," the result of too much originality and heavy with ornamentation. Nevertheless, in Florence we can still name *Cigoli*, who built the Rinuccini palace. The sculptors worked without a model, sought unnatural poses and complica-

ated expressions and draped the figures in the most absurd manner. They tried to imitate painted pictures in large bas-reliefs, in which the rules established by the ancient masters were entirely disregarded. Painting shared these same faults, and the above-named *Cigoli* was the last good artist of the Florentine school.

This decadence continued till the following century from which dates the complete downfall of Art. In Architecture one notes a queer mixture of moulding and ornamentation, a pompous luxury; a wretched attempt at extravagant effects. In Sculpture the decrepitude of genius; the most ridiculous novelties; the oddest eccentricities; the most absurd childishness. In painting... **nothing**; absolutely nothing! The only glory of Tuscany during this period is that it took a smaller share in it than any other part of Italy, preferring to produce nothing rather than to produce forms that were ugly and void of taste.

Thus we reach the XIX century, our own about which we will be more careful in giving any formal judgement as Art cannot be judged by contemporaries. A generation or more must pass before a judgment on the subject can be considered worthy and definite and only a scholar or a professional critic dare to risk an opinion. The aim of this book is merely to point out the Galleries of Modern Art and the works of the most renowned artists, and letting its readers form their own opinion of Modern Tuscan Art.

But we must draw attention to a certain impress given to sculpture in the beginning of the century by the works of two sculptors who studied in Florence. *Antonio Canova* and *Lorenzo Bartolini*; and note that even under the oppression of foreign rule, Tuscan Art, if not made splendid was at least kept alive; we remark that among the works of the very modern artists, some by *Dupré*, *Pio Fedi* and others have been thought worthy a place next to those of the old masters. Finally we state that the Tuscan School, owing to the number and merit of its representatives, can rank favorably with other Italian schools.

Free, united, restored to the dignity of a nation, Italy, after having drawn from Tuscany strength and faith, after having asked of Florentine Art the impulse for its redemption, in looking back over the way trod, has acknowledged that the cultivation of Literature and Fine Arts on the banks of the Arno, has helped more than all else to free her from foreign servitude. For 25 years the aim of Italy, restored to peace, has been to bring about internal order and prosperity in spite of numberless difficulties; in the way gradually, and at the price of blood and tears, she is regaining her place among the great European nations in an age in which the march of both science and industry seem to have relegated Art to a second place in the thoughts of the people. Nevertheless all the provinces of Italy, according to their ability, keep sacred the traditions of Art. Among them Tuscany, has a flourishing school



which jealously preserves its traits and characteristics. Probably in no other city than Florence, would it have been possible, towards the end of the **Iron Century**, to finish such a work as the façade of the Duomo. We still show in the modest architecture of our modern houses, the old preference for simplicity and the straight line. Compare the new quarters of Florence with those of other Italian cities and you will see that the simple good taste of our fore-fathers is more admired among us than elsewhere. And if sculpture has remained a little in the rear, Tuscan painting has a character, a style of its own in which perhaps the drawing is admired more than the coloring.

Among the artists of the last half of this century belonging to the Tuscan school we may name: *Ussi*, who painted the « Cacciata del Duca d'Atene; » *Gordigiani*, *Tito Conti*, *Barabino* (†), *Muzioli* (†), *Passaglia*, *Vinea*, a very good colorist; *Corcos*, *Andreotti*, *Gelli*; the sculptors *Rivalta*, *Sarrocchi*, *Sodini*, *Trentanove*, *Lazzarini*, the painters *Da Costa*, *Calosci*, *Sarri*, *Amos Cassioli* (†) and his son *Giuseppe*, a young artist, who is making most praiseworthy progress in Sculpture and Painting.... and a pleiade of young men who, with the vigor of their intelligence added to the increasing welfare of the country, will undoubtedly restore Tuscan Art to its former splendor.



Angel by Fra Angelico.

## THE PALLAS BY BOTTICELLI

The *Cavaliere*, William Spence, an English Artist residing at Florence, having gone to pay a visit to H. R. H. the Duke of Aosta one day in the year 1894, thought he discovered in a picture hung in a dark corner, in an antechamber of the Pitti Palace, traces or characteristics which seemed to reveal the hand of *Botticelli*. He at once spoke to *Signor Enrico Ridolfi*, the Director of the R. Galleries in Florence, who recognised it to be the *Pallas* by *Botticelli*, spoken of by *Vasari*, and of which there was no longer any trace.

The whole of the picture is an allegory. A young woman, *Pallas*, or more correctly speaking "The Medicean Wisdom," supports with the left hand a halberd and with the right holds forcibly the head of a Centaur, armed with a bow and arrow, known as "The Genius of Disorder and Violence." *Pallas* is dressed in white and her long hair is ornamented with an olive branch, the emblem of peace, which also girds the arms and falls over the breast, fastened here and there by a chain composed of two, three and four gold rings joined together and each bearing a diamond setting. This trining, which is the emblem of *Lorenzo il Magnifico*, is scattered over the dress. From the right shoulder a green cloth hangs gracefully and encircling the hips falls in ample folds behind, while under this, the white tunic, slightly agitated by the wind, exposes the yellowish leggings. The shield, slung behind the shoulder, is almost entirely concealed by the long, thick hair. The spear is an engraved halberd and not the classic, Greek one, generally seen in the hands of *Pallas*. The expression of *Pallas*, while fixed on the Centaur, is superb and steadfast but not angry. *Botticelli* has really chosen one of the most beautiful types of woman one could imagine and this is perhaps his most beautiful female figure. The hands, with all the characteristics of the master are well designed. The Centaur with brown flesh, long, thick beard and bristly dark brown hair, with contracted muscles and fierce upward look represents the profound pain that he feels in being conquered and the rest of the body, which represents a dark bay, horse is designed splendidly. To remark the fineness of the details of the olive branches that adorn the dress so gracefully is a superfluous work in the tracing of a *Botticelli*.

We have full right to believe that this painting was made in 1480 or was conceived by *Botticelli* in that epoch, when *Lorenzo il Magnifico* returning from his mission to Naples was greeted with great feasting for his success in freeing the king from the league against the Florentines, thus securing the peace of Florence (§ 222), and in this manner the allegory shown in the picture is confirmed.

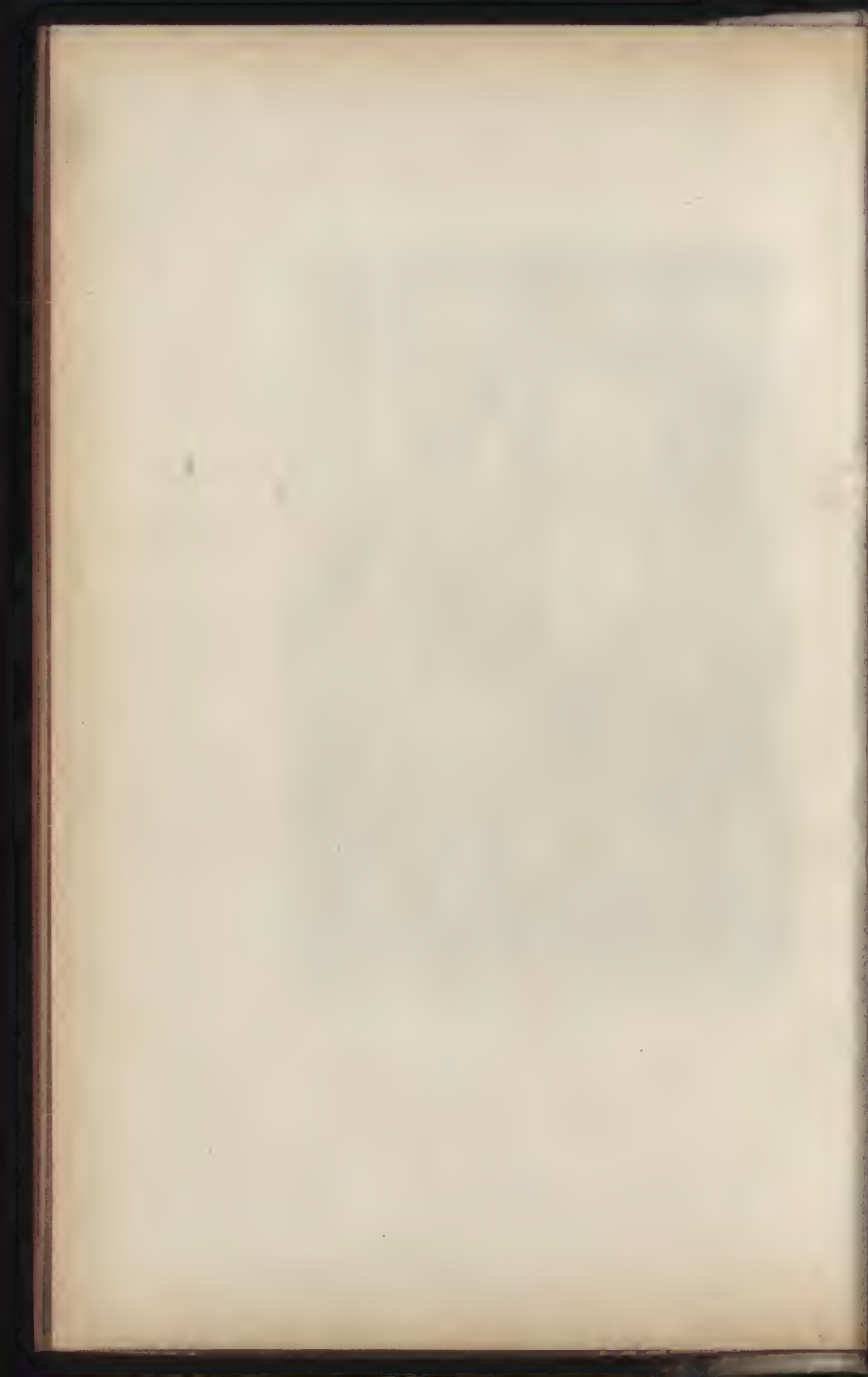
The painting is on canvas and was at one time seriously damaged but has been somewhat, although badly, restored. The composition does not correspond with all the words of *Vasari*, notwithstanding he tells us of the dimensions of a *Pallas*, painted for *Lorenzo il Magnifico*, which corresponds with the painting we are describing, and as *Vasari* very often wrote his descriptions of pictures from memory it is easy for him to have fallen in some error, as he did in speaking of other works.

The picture was exposed for a short time in a room in the Uffizi Gallery but has now been taken to the Pitti Palace. It would be desirable for all serious students if it were replaced in the Gallery together with the other pictures forming the *Botticelli* collection and of which Florence should ever be proud.



The Pallas by Botticelli





# WALK I

**The Cathedral - The Campanile**

**The Baptistery - Piazza del Duomo**

**Cathedral Museum - La Misericordia**

**Via Calzaioli - Or San Michele**

**San Gaetano - S. M. Maggiore**





## The Cathedral

### Il Duomo o La Cattedrale di Santa Maria del Fiore

We shall begin our rambles from the *Piazza del Duomo*, visiting first its principal monuments. The Cathedral of *Santa Maria del Fiore* (so called from the lily which figures in the arms of Florence) is one of the most magnificent and important edifices of Roman Catholic Art. It is a wonderful example of Italian-Gothic architecture which, influenced by classic taste lost much of the hardness present in the Northern style. The various styles and *maniere* (methods) which are to be found in the architecture of the *Duomo*, the result of the number of the architects who directed the work, do not injure the majestic harmony of the whole and augment, rather than diminish, the excellency and the perfection of this great work of art.

The Cathedral was begun by order of the Republic by *Arnolfo di Cambio* in the year 1298<sup>1</sup> and it is not yet (1894) entirely finished. The *Duomo* was erected on the site of the earlier church of *St. Salvatore*, built in 420. It became a Cathedral after the body of *S. Salvatore* (490) was transferred there. Towards the end of the VII Century *Reparato*, bishop of Florence, repaired *St. Salvatore* and gave his own name to it.

A design of this Church can be seen in the *Codice del Biadaiolo*, in the *Biblioteca Laurenziana* (§ 203).

*Arnolfo* directed the works until his death (1310) after which the construction was interrupted on account of civil troubles; but in the year 1331 the work was resumed under the direction of the *Arte della Lana* (Guild of Wool) which undertook the furtherance of *Arnolfo's* plans, aided by special taxes granted

Il Duomo

1

2

<sup>1</sup> And not in the year 1294 as, on the authority of Villani, many guide-books, assure us. In the exterior wall, opposite the *Campanile* an inscription of the same age as the Church can be seen stating, that a Cardinal was expressly sent from Rome by Pope Boniface VIII in order to bless the first stone of the *Duomo* - Cardinal *Pietro Valeriano*, who filled the post of Ambassador extraordinary did not come to Florence till 1298. The result of this first mistake was that many of the after dates, referring to the construction of the *Duomo*, are incorrect.

by the government for this purpose. The whole charge of the construction, the repairing, and the maintaining of the Cathedral was given to an administrative body which exists to this day as an independent *ente morale*, under the name of *Opera del Duomo* (Board of Works for the Cathedral and Baptistery).

3

Giotto had the direction of the works (1332-1336) and after him *Andrea Pisano*, *Francesco Talenti* (who, with the help of *Andrea Ghini*, made some important modifications in the original design (1357)) *Gaddi*, *Orcagna*, *Filippo di Lorenzo*, and



Building  
of the Cupola

1

many others. A fresco in the *Cappella degli Spagnuoli* (§ 521) shows the form of the Cathedral according to the original plan; another in the Cloisters of *St. Mark*, 5<sup>th</sup> lunette to the right (§ 277) shows the old facade. In 1366 a commission of 24 architects met to decide the form of the choir and the Dome, and their plan (1367) was accepted and adopted. In the year 1418 the Magistrate of the *Opera del Duomo* proposed a public competition for the execution of the Dome - a problem which in those early times seemed an extremely difficult one to solve. The best architects of Europe came to Florence, and in special meetings proposed the most various and complicated plans for accomplishing the task set before them. One of them even proposed to fill the area which was to be covered by the Dome, with a pile of earth. Upon this pile he suggested building the edifice

after which the earth could be removed!!! Then *Filippo Brunellesco* suggested the building of an ovoidal dome with double walls quite independent of each other, without any scaffolding or staging. It is said that after this proposal, *Filippo* was expelled from the meeting as a man out of his senses. It is certain that the proposal of *Brunellesco* was rejected as utterly absurd. Meantime the other architects did not succeed in discovering a better plan and *Brunellesco*, confident that he could outstrip them, used every effort to persuade the *Consiglio dell'Opera* to confide the difficult work to him. Finally in the year 1418 after having surmounted every obstacle raised against his project by his enemies, he presented the council with a very accurate design of the Dome. The Florentines were twice called to give their vote (as it has always been and still is the custom when any difficult decision regarding the works of the *Duomo* has to be made). The result was that the *Operai*<sup>1</sup> elected *Brunellesco* on the 16<sup>th</sup> of April 1420 to the post of *Provveditore della Cupola* (Provider of the Dome) in which office he was to be aided by *Lorenzo Ghiberti*, *Battista d'Antonio* and three assistants. But *Brunellesco* not wanting any help, succeeded after some difficulty, in becoming the sole director of the works for the Dome, whilst *Ghiberti* was appointed to the doors of the Baptistery. *Filippo* began the Dome in the year 1421 and finished it in the year 1434 keeping his word to build it without any scaffolding or supports - a wonderful enterprise which, even in the present day after all the progress made in mechanical arts, would be found anything but an easy task. There is sufficient space between the two Domes, placed one above the other, to admit of a staircase between them. This Dome is about three meters higher than that of St. Peter's at Rome.

The Church was consecrated with great solemnity by Pope Eugenius IV in the year 1435. In 1437 *Brunellesco* began to build the lantern on the top of the Dome but did not see it finished, as he died in 1444. The last stone of the lantern was laid by the Archbishop and by the *Gonfaloniere* (Note A) in the year 1456. The bronze ball cast by *Andrea del Verrocchio* was placed upon it, on the 27<sup>th</sup> of May 1471 - the cross shortly afterwards. On the 30<sup>th</sup> of the same month the *Capitolo della Metropolitana* ascended the ball and sang the *Te Deum*. The ball was frequently struck by lightning. The most remarkable instance of this kind occurring on the 5<sup>th</sup> of April, 1492 three days before the death of *Lorenzo il Magnifico*. The present ball is larger than the former and dates from 1602. For the external decoration of the Dome, *Brunellesco* designed the terrace of which only an eighth part was finished (1515). The original design being lost (1507) the work was begun according to the plans of *Scipione Pollaiuolo*, *Giuliano da San Gallo*,

5

<sup>1</sup> *Operai* (workmen) here means the men who are at the direction of the Works of the Cathedral and have charge of the money.



*Baccio d'Agnolo* and *Antonio Manetti*; but the idea was soon abandoned, the public opinion being against a terrace. *Vasari* asserts that it was called by *Michelangiolo* a cage for « mole crickets » (*grilli*).

History  
of facade

6

The history of the facade is not less interesting. Of the first design of *Arnolfo* little or nothing is known. We only know, that in the year 1490 the Cathedral had a facade, if not finished, at least in an advanced state. The Florentine historians give often long and detailed descriptions and assure us that one can have an exact idea of it by looking at the different frescoes existing in the convent of *San Marco*, among others a remarkable one by *Poccetti* (§ 277). Now, after the last studies made concerning the Cathedral, and after Germany has taught us to criticise art by denying every statement formerly affirmed, it is said that the old facade is not the one painted by *Poccetti*, neither is it the one that figures in a fresco in the *Cappella degli Spagnuoli* (§ 521) so that we must consider the old facade of *Santa Maria del Fiore* a mystery, and conclude that every remembrance of it is lost! We cannot well begin such a complicated discussion, and can only observe how ridiculous must have been the ideas of *Poccetti* and other artists in painting the Cathedral of Florence in their frescoes with a facade which was not its own!!! Anyhow the old facade was barbarously destroyed in the year 1587 as *Benedetto Uguccioni* « *provveditore dell' Opera* » wanted the Grand-duke *Francesco de' Medici* to build a new one. The Grand-duke ordered several artists to make designs. Those of *Bernardo Buontalenti* and *Dosio* were considered the best, though the court and the people were divided as it often happened, regarding the merits of the respective artists. Meanwhile *Francesco I* died, and his successors abandoned the enterprise until *Ferdinando II* announced a new public competition. Among the designs exhibited in the *Palazzo Vecchio* on the 4<sup>th</sup> of November 1634 *The Accademical professors of Drawing* (« *i professori Accademici del Disegno* ») chose two of them; one of *Silvani* and the other of *Baccio del Bianco*. The Grand-duke ordered *Silvani* to combine the two plans and build the facade accordingly. On the 22<sup>d</sup> of October 1636 the Archbishop *Niccolini* laid the foundation stone. The people, however, disapproved of the facade being built from two designs and the project was abandoned. In the year 1820 the idea of a facade was revived, and *Leopoldo II* Grand-duke of Tuscany became the patron of the enterprise in the year 1858. In 1860 *King Victor-Emanuel II* laid the foundation stone. The promoting Committee had as president *Prince Eugenio of Savoia-Carignano*, and in 1868 the design of the Architect *Emilio de Fabris* was definitely chosen. Meanwhile a public subscription was opened. *Victor Emanuel* gave 100,000 fcs., *Leopold II* had already given 42,000 fcs. (while Grand-duke of Tuscany), *Pope Pius IX*, 12,000. Every prince of the Royal family, every gentleman of the Florentine Aristocracy

cracy, several foreigners living in Florence, many merchants and even several workmen subscribed larger or smaller sums to it. The work was begun in the year 1875, under the direction of *Emilio de Fabris*, who died in the year 1883. Then his place was filled by his assistant *Luigi del Moro*, who finished the task.

In *De Fabri's* original plan, the facade was intended to be of tricuspidal order. Many voices were raised against this design, but none dared to affirm their opinion boldly. Finally on the death of *De Fabris*, the contrary opinion gained so much force, that the *Opera del Duomo* thought it better to call the Florentines to give their vote, as they had often done on previous occasions. On the left side of the facade a pointed wooden cornice, on the right a flat wooden cornice were placed and left there for about three months, so that the public could see and compare them. The majority of the people voted for the Basilical cornice. Worthy of note is the fact that those ignorant in Art voted for the Basilical, whilst the artists and art-students fought strongly for the Tricuspidal plan. The latter party said that notwithstanding every reason of taste and personal preference, the pointed cornice was the only style which was suitable and logical and which harmonised with the rest of the building and therefore the only possible one. The other side answered that art had no rules and that the *cuspidi* were ugly - and that although they had been designed in the first plan of the *Campanile* they had been substituted by a flat cornice. Finally it was declared that every reason had to give way to the exigency of the eye and the preference of taste. Written votes asking for the Basilical form were sent to the Committee who was obliged to submit to the unanimous decree of the Florentine people, which for so many centuries had given proof of good taste and decided artistic instinct. As soon as the decision for the Basilical cornice was made, the work began again and was completed under the direction of the Architect *Del Moro*. The facade was finished in 1886 and was solemnly unveiled on the 12<sup>th</sup> of May 1887 in the presence of the King and Queen of Italy, with great popular rejoicings which found an echo throughout the whole of Italy.

The new facade is a never ending subject of pride to the modern Florentine. It is without doubt the most important artistic work accomplished in Italy in modern times. Thanks to the strong will and the resolute self denial of every artist, workman, and citizen - the work was accomplished in a relatively short time, with comparatively little expense, costing in all less than one million fcs. and, what is more, succeeded in not appearing inferior to the rest of the building, while proving that Florentine artists and workmen of modern times are equal to their illustrious predecessors. No other town in Italy could have done such a work under similar conditions. In Milan, for instance, where there is greater financial activity than in Flor-



The facade of the "Duomo" and the "Campanile"



ence, they are still waiting in vain for the facade of the Cathedral to be constructed.

We shall now begin by describing the facade of *Santa Maria del Fiore* – and shall often have occasion to remark the skill of the artisans who executed it. Afterwards we shall look at the other external parts of the Cathedral and finally, the interior.

The facade has an imposing aspect and harmonizes perfectly with the rest of the building. It is, like the other parts of the Cathedral, composed of marbles of different colors. White marble from Carrara, green from Prato and red from Maremma. It is adorned with many statues, bas-reliefs and mosaics which have given opportunity to many artists to share in this colossal structure. It is divided in three parts by four pilastres. The numerous coats of arms carved upon it, belong to citizens of every class who subscribed to the building of the facade.

(Principal door). The coat of arms of *Savoy* (belonging to the reigning family of Italy) consisting of a white cross on a red ground – has the place of honour above the rose window, in the centre of the facade. The ornamentation around the door is specially worthy of notice being admirably well executed by the *scapellino* *Angiolo Marucelli* surnamed *Canapino*, directly on the marble without any design. At the sides, towards the bottom, are two statues representing *St. Zanobi* and *Santa Reparata* by *Amalia Duprè* – the first one executed after the model left by her father *G. Duprè*. In the architrave is a bust of *St. Joseph*, a bas-relief by *Passaglia*. The mosaic of the tympanum representing *Jesus on the throne with the Virgin and Saints* is an excellent work by *Niccolò Barabino* († 1892). (The cartoon is to be seen at the *Museo dell'Opera*, § 65). The four statues over the small columns are by *Dante Sodini* and represent *St. Callistus*, *St. Celestinus*, *St. Jerome* and *St. Bonaventura*. In the centre of the pediment is a beautiful bas-relief by *Passaglia* representing the *Virgin surrounded by her court and worshipped by the magistrates of the Florentine Republic*. In the final pinnacles of the little pilasters there is the statue of *Pope Gregory VII* by *Galli* – and the statue of *Pope Leo X* by *Romanelli*. In the two triangles at the sides of the pediment are seven angels with trumpets by *Giovannetti*. Surmounting the pediment is a tabernacle containing an excellent group by *Sarrocchi* of *Siena* representing the *Virgin with the Infant*.

Description  
of the facade

8

In the right lateral door the bas-relief of the architrave is by *Zocchi* and represents *St. Luke, the Evangelist*. The mosaic of the lunette (from a picture by *Barabino*) represents *Faith upon the Throne* and about her are the workmen (*Operai*) in the old liveries of the Companies of Art in Florence. The cartoon can be seen in the *Museo dell'Opera* (§ 67). In the lateral tabernacles of the little pilasters are the statues of *Abraham*, *Sarah* and *Isaac*, by *Cecioni*. In the pediment, is a bas-relief by *Gallori*, *The Virgin of Sorrows* and several angels with flowers by *Zocchi*; surmounting the pediment is the statue of *Samuel* by *Tassara*.

9

In the left lateral door the bas-relief of the architrave by *Passaglia*, represents *St. Mark, the Evangelist*. The mosaic by *Barabino* in the lunette represents *Charity upon a Throne* surrounded by the founders of the principal religious orders of Florence (see for the cartoon *l'Opera del Duomo*), (§ 67). In the tabernacles of the little pilasters *Adam* and *Eve* by *Lot Torelli*. In the pediment *Ecce Homo*, a bas-relief by *Passaglia*, and several angels by *Paganucci*. The statue of *Aaron* at the top of the pediment, is by *Tassara*. In the tabernacles of the four great pilasters are the statues of four personages who have played an important part in the history of this building. The first one at the extreme left is *Cardinal Valeriani* by *Salvini* – then come the Bishop *Agostino Tinacci* by *Cambi*, *Pope Eugenius IV* by *Consani*. The Archbishop *St. Antonino* by *Bortone*. In the bases of these tabernacles are four half figures of angels – bas-reliefs by *G. Magi*.

10

- 11 At the sides of the tabernacle where the principal door ends, there are the statues of the twelve apostles, that is to say:

St. Matthew, by *Ximenes*  
 St. Jude, by *Lucchesi*  
 St. Simon, by *Rinaldo Carnielo*  
 St. James the younger, by *Bortone*  
 St. Thomas, by *Paganucci*  
 St. John, by *Zocchi*  
 St. Peter, by *Gallori*  
 St. Andrew, by *Pagliaccetti*  
 St. James the elder, by *Osta*  
 St. Philip, by *Cartei*  
 St. Bartholomew, by *Fantacchiotti*, and  
 St. Matthew, by *Passaglia*.

- 12 Over the tabernacle of the Virgin above the central door, there is a large rose-window. At the four angles of which are represented in four medallions, by *A. Galducci*: *Galileo* (§ 454), *Marsilio Ficino* (§ 23), *Amerigo Vespucci* (§ 541), and *Paolo dal Pozzo Toscanelli* (§ 35); - and in the small lateral medallions are represented *Philip Scolari* called *Pippo Spano*, and *Nicholas Acciaiuoli*, by *Passaglia*. In the zone above this rose-window, there are several half length figures in bas-relief of celebrated characters executed by excellent artists. In the pediment at the top of the facade, there is another large medallion with a beautiful head of *God the Father* looking down. It was executed by *Passaglia*.

- 13 Two doors of the facade after a public competition were assigned to *Passaglia* and the third to *Joseph Cassioli*, a young and intelligent artist, son of the great painter *Amos Cassioli*, whose works we shall admire in the Gallery of Modern Art (§ 301).

Around  
the Duomo

- 14 Now let us walk around the building, noting the various points of interest. The outside of the Cathedral is encrusted with marbles of three different colors and on both sides, between the two side-doors the different height of the windows marks the point where the original design by *Arnolfo* was changed into a larger one by *Buontalenti*. The windows are narrow and long; ornamented with very fine carving in marble, spiral columns - and elegantly wrought statuettes. Only the larger windows nearest the transepts admit light - the others towards the western extremity are merely ornamental and their spiral columns and tracery are painted. The four side doors - are four beautiful monuments of ornamental sculpture of different ages.

- 15 Over the door nearest the *Campanile* (inferior to the three others) is a *Virgin Mary* by *Niccolò Aretino*.

- 16 The southern lateral door near the apse is called *dei Canonici*, because it faces the house of the canons of the Duomo. The decoration of this door is by *Piero Tedesco* (1398); the foliage, with small angels, by *Lorenzo di Giovanni d'Ambrogio* (1402). The lunette contains a *Virgin and child* between adoring angels, who have metal wings. Above the door posts are the statues of prophets each surmounted by an angel also with metal wings. These statues are attributed to *Andrea Pisano*. They are certainly of his school.

- 17 Walking around the apse the first door is the one usually called *della Mandorla* because of the bas-relief, in the shape of an almond, an exquisite work attributed by *Vasari* to *Iacopo della Quercia*, but with more reason attributed by *Filippo Baldinucci* to *Nanni di Antonio di Banco* (1413-1420). This door is one of the architectural marvels in Florence, in the precious fineness of its ornament. The bas-relief represents the *Virgin* supported by angels, lowering her girdle to St. Thomas who receives it kneeling. The beautiful mosaic in the lunette beneath, representing the *Annunciation*, is by *Domenico Ghirlandajo*. It is certainly one of his best works, and the finest specimen known of this branch of art. The portal was the work of *Niccolò di Piero di Lamberto of Arezzo* (*Niccolò Aretino*). He succeeded so well in carving the

foliage and the figures in this gate that from that time he was called *Maestro della Porta* (Master of the gate). He finished it in 1407. About the same time Donatello finished the two prophets under the canopy. The *St. Stephen* at the top is by *Orsighi*.

The next door almost opposite *Via Ricassoli* is an exquisite work of ancient Italian architecture combined with Gothic style. The statue of an aged man, above the door, probably one of the Evangelists, is a beautiful work by *Donatello* and, according to *Vasari*, approaching nearer the antique than anything that had been executed in Mediaeval sculpture. The *Virgin and child* in the lunette beneath are attributed to *Iacopo della Quercia*.

Entering the Cathedral, the soul is filled with admiration by the majestic solemnity of the architectural lines. The ideals which prompted the construction of *Santa Maria del Fiore* were quite different from those which suggested the construction of many others Catholic churches as, for example, *St. Peter* in Rome. There, one admires the vastness and incalculable richness of the Basilica of the Popes and pauses awestruck at the royalty and power of the Roman Church, to which that building so amply testifies. In *St. Peter* the details are wonderfully beautiful, yet too rich and overcrowded. In *Santa Maria del Fiore* instead, one is awed by the majesty and solemnity of the House of God; man is made to feel his own insignificance and unworthiness when brought into the simple, bare, monument to a people's faith. The sentiment inspired by the *Duomo* of Florence is more imposing, more filled with mystic ascetism, more religious than that suggested by the greatest Roman temple. Pius IX coming to Florence, and visiting the *Duomo*, said: « *In St. Peter man thinks, in Santa Maria del Fiore, man prays!* »

The interior of the building (restored in 1842) is divided in two large parts - nave and the tribune or apse. The nave is divided in three parts by two aisles formed by four pointed arches on either side of the nave, supported by four large pilasters in *pietra serena*. The capitals are carved in rustic leaves. The key-stones of the arches are decorated with various insignia and devices. The tessellated pavement in white, red and blue marble, is attributed to *Michelangiolo*, *Baccio d'Agnolo*, and *Francesco da San Gallo*.

Over the principal front door is a Mosaic by *Gaddo Gaddi* representing the *Coronation of the Virgin* - according to *Vasari* the most perfect work of the kind in all Italy. On the two sides are frescoes (not well restored in 1842) by *Santi di Tito* representing *Angels*. Over the front door to the right an equestrian portrait (in *grisaille*) by *Paolo Uccello* representing *John Hawkwood* († 1394) (better known in Italy under the name of *Giovanni Aguto*) an English captain of free companies (*Condottiere*) who served the Republic in the year 1392. At his death a magnificent funeral was accorded him by the Florentines. Over the left door a portrait of the *Condottiere Niccolò Marucci da Tolentino* († 1434) by *Andrea del Castagno*. The beautiful stained glasses windows of the facade, with their rich deep colouring, are the work of *Bernardo de' Vetri* after the designs of *Donatello* and *Ghiberti*.

18

Interior  
of the Duomo

19

20



Right aisle

21

In the right (or southern) aisle the first monument is that of *Brunellesco*. The bust is by his pupil *Andrea Cavalcanti*, named *il Buggiano*. The walls of the Church contain niches in the first of which is a statue of *Giosuè* or an Apostle, but however is said to be the portrait of *Francesco Manetti* (1459) and is attributed to *Ciuffagni* or to *Donatello*. Following this, is the monument of *Giotto*, by *Benedetto da Majano*, placed here in the year 1490, long after his death. Near it was formerly the door of a little staircase leading through a sort of bridge to the neighboring *Campanile*. On the column opposite is a picture of Bishop *Antonino* (§ 273) by *Morandini* a pupil of *Vasari*, with a modern predella by *Marini*. Worth noticing is the beautiful marble basin for the holy water attributed to *Giotto*. The angel pouring water is modern; the old one having been injured by time. The monument over the first door on this side, is to the *Condottiere Pietro Farnese* († 1363) by *Agnolo Gaddi* or by *Pesello*. Above this was formerly an equestrian statue by *Orcagna*, representing *Farnese* seated on a mule. In 1842 when some restorations were undertaken in the Cathedral, this statue fell to pieces. The statue was ordered by the Florentines to commemorate one of Farnese's victories over the Pisans; when his horse having been killed under him, he took a mule and, thus mounted, won the victory. The sarcophagus bears the insignia of Florence and a crest consisting of a fox. After the victory over the Pisans the Florentine (and not *Farnese* himself as many guide-books assure us) had money coined under the walls of the conquered town. On one side of the coin was the image of St. John, and on the reverse a fox, denoting the tact and cunning of their captain *Pietro Farnese* and not, as many writers argue, to represent the Pisans, named foxes for their treacheries. Advancing we reach the statue of *King Ezechia* by *Nanni di Banco*<sup>1</sup> and the marble bust of *Marsilio Ficino* by *Andrea Ferrucci da Fiesole* (1521), the best work of this artist, the hands especially being modelled with great care.

Marsilio  
Ficino

23

**Marsilio Ficino**, born in 1433, when a boy, was received into the household of Duke Cosimo. He became such a scholar that he was able to translate into Latin all the works of *Plato*. He opened, in Florence, a school of philosophy which became celebrated – and when 42 years of age, became a priest. He died in 1499 a much esteemed canon of the *Duomo*. In its honor the Republic ordered his monument to be placed in the *Duomo*. Every author of Italian literature and all the biographers speak of *Marsilio Ficino* as a man of uncommon erudition.

24

Over the second lateral door (*Porta dei Canonici*) is the sepulchral urn of *Antonio d'Orsa*, bishop of Florence, who, at the head of the Canons of the Cathedral, defended the town against the Emperor *Henry VII* (1312). The monument is by

<sup>1</sup> See CAVALLUCCI, *Santa Maria del Fiore*, page 108.

*Tino di Camaino* from *Siena*. Before the repairs made in the *Duomo* in the year 1842 the monument was placed over the door near the *Campanile*. In carrying it to its present position it was discovered that the body of the bishop was in a state of perfect preservation. In the niche of the pilaster of the Dome is a statue (not a good one) of *St. Matthew* by *Vincenzo de' Rossi*.

The Dome is painted in *fresco* with colossal figures representing the *Last Judgment*. The painting of the Dome was begun in 1572 by order of the Grand-duke *Cosimo I* by *Vasari*, then quite an old man. At his death, *Francesco I* consigned the work to *Federigo Zuccaro* who finished it in the year 1579. This great composition was executed in accordance with the literary conception of *Borgnini*. The painting however did not please the critical taste of the Florentine. It is to be hoped that at a new restoration of the interior of the *Duomo*, less tenderness will be shown by future artists for a work that marks the decadence of the Florentine school of art and spoils the marvellous harmony of lines in this edifice which splendidly closes the series of architectural monuments in Middle Ages.<sup>1</sup>

The three large rose-windows of the drum are of beautiful stained glass representing: 1<sup>st</sup> *The Presentation in the Temple* (after a design of *Ghiberti*); 2<sup>d</sup> *The Coronation of the Virgin* (design by *Donatello*); 3<sup>d</sup> *The Adoration* (design by *Paolo Uccello*).

The marble enclosure of the choir (substituted for the former wooden by *Donatello*) and the high altar are by *Bandinelli* assisted by 88 of his pupils. They were both executed by order of *Cosimo I*. The wooden crucifix over the high altar is by *Benedetto da Majano*. Behind the Choir is the \* *Pietà*, an unfinished work of *Michelangelo*, executed when he was 81 years old (1555). This fine piece of work showing a deep artistic feeling combined with a profound anatomical knowledge, especially denoted in the lengthened figure of the Saviour, was placed here by order of *Cosimo I*, to substitute the *Adam and Eve* by *Bandinelli* (now in the National Museum § 354). It was the last work of *Buonarroti* which he intended to have placed over his tomb. But unfortunately he left it unfinished.

The windows in the southern transept (to the right) are good works of *Domenico Livi da Gambassi*. The designs are attributed to *Ghiberti* and *Donatello*. Their date is about 1434.

The statues in the southern transept (right side)<sup>2</sup> representing *St. Philip* and *St. James* are by *Giovanni Bandini* usually called *Giovanni dell'Opera* - and in each of the chapels are some poor frescoes by *Bicci di Lorenzo*.

The Dome

25

The Choir

26

Right  
transept

27

<sup>1</sup> See CAVALLUCCI, *Santa Maria del Fiore*, page 244.

<sup>2</sup> The right transept is known as the *Tribune of St. Anthony* (*Tribuna di S. Antonio*). The apse as the *Tribune of St. Zenobius* (*Tribuna di S. Zanobi*) and the left transept as the *Tribune of the Holy Cross* (*Tribuna della Santa Croce*).

Sacristia  
Vecchia

The first door after leaving this transept belongs to the *Sacristia Vecchia* or *dei Canonici* (Canons of the Cathedral) where *Lorenzo de' Medici* took refuge when the *Pazzi* attempted his life.

Conspiracy  
of the Pazzi

28

The conspiracy of the Pazzi against the Medici originated in the hatred inspired in Pope Sixtus IV and his party by the power, wealth and the popularity of the Medici family - Cosimo de' Medici endeavouring to put an end to the animosity, married his grand-daughter Bianca to Guglielmo of the noble and powerful family de' Pazzi - allied to the pope by interest and relationship. But the hatred increased instead of diminishing - Sixtus IV and the count Riario, his nephew, tried several times to induce Lorenzo (§ 220) and Giuliano (§ 22) de' Medici to go to Rome thinking thus to find an opportunity to murder them. But not succeeding in their plans they incited a conspiracy to lessen the power of the Medici in Florence. The conspirators comprised the members of the family de' Pazzi and many others. Cardinal Riario, brother of the Count, came purposely to Florence and requested permission from the Medici to hear High Mass on Easter day in the *Duomo*. The two Medici were to be murdered at the Elevation of the Host. At the appointed time Bernardo Bandini killed Giuliano with his dagger; but Lorenzo defended himself and, though wounded, took refuge in the *Sacristia Vecchia*; the door was secured against his enemies by Poliziano (§ 269) who was with him; while Antonio Ridolfi sucked his wound fearing it might be poisoned. Meanwhile another group of conspirators undertook the killing of all the Members of the *Signoria*, but the plot failed, and they themselves were made prisoners in the *Palazzo Vecchio* and were all stabbed or hung outside the windows. The people rose for the Medici crying « *Viva le palle!* » (the arms of the Medici) and the remaining conspirators were seized and killed (24th of April 1478). The hatred of the people of Florence was so strong that although Bandini, the murderer of Giuliano, had escaped to Constantinople, they succeeded in having him arrested and there executed.

The lunette above the *Sacristia Vecchia* contains a beautiful bas-relief in *terra vetriata* by *Luca della Robbia*.

29

This Florentine artist invented a species of *terra cotta* covered with a glaze which rendered it impervious to the weather, as many of his works, standing to day outside the Churches or in the Tabernacles of the town, testify. His first works were simply in white, while the latest ones and those of his pupils are mixed with colors - yellow, red, blue, green - which diminish, rather than add, to the artistic value of the work. His productions always display a deep religious feeling which, though realistic, have a sublime spiritual beauty and in them one can detect the hand of the pupil of *Lorenzo Ghiberti*.

30

This bas-relief over the Sacristy door represents the *Ascension*. The two inscriptions on each side of the door record the transportation of the ashes of St. Zanobi from *San Lorenzo* to *Santa Reparata* (490) and the foundation of the Cathedral (8 September 1298). Inside the *Sacristia vecchia*, two Angels by *Luca della Robbia* (1448) and a lavatory a pretty imitation of *Donatello's* school by *Buggiano*. In a corner, in a very imperfect light, a painting of the *Archangel Michael* by *Lorenzo di Credi* the friend and imitator of *Leonardo da Vinci*. Worthy of observation, are the flattened vaults of both sacristies executed by *Brunellesco* in order to strengthen the general building of the Dome.

Tribune  
of S. Zanobi

Coming out from the Sacristy and resuming our walk we reach the apse or *Tribune of San Zanobi*.<sup>1</sup>

<sup>1</sup> St. Zanobi, belonged to the noble Florentine family dei Girolami (§ 632). - He was made a bishop in 376.



The corpse of this Saint, the first bishop of Florence, was carried from *San Lorenzo* to the crypt of Santa Reparata; then (1439) was placed in a subterranean chapel built by *Brunellesco* under the apse. In the year 1685 it was placed in a chapel in the *Duomo* (just above the subterranean one) in a marvellous bronze shrine by *Ghiberti* (1432-1440). It was gilded in 1590.

The excellent bas-reliefs on the sarcophagus have all the principal and characteristic style of this great master, the individuality of whose genius can be fully appreciated in the wonderful gates of the Baptistery on which he was working about that time. All critics of Art agree in saying that *perfection* in art is reached in this work. The lines of the perspective are managed with wonderful skill. The subject of the central compartment of the shrine is one of the most famous miracles of St. Zanobi - the restorations of a dead child to life. Two other miracles of the Saint, are represented on the ends of the shrine; and in the back are six angels in relief sustaining a garland with an inscription in honor of the Saint.

The silver bust containing the relics of the Saint, is by *Andrea Arditì* (1365). The chandeliers belong to the XV century (1455) the silver pix is by *Bambi* (XVII century). On the wall, behind the shrine, is a *Cenacolo* (Last Supper) by *Giovanni Balducci* and on either side are *frescoes* by *Poccetti* representing the *Apostles*, and *Christ with the disciples at Emmaus*. In the other four chapels - two on each side of the altar of St. Zanobi there are four statues of Evangelist that were formerly placed on the old facade (before 1588) *St. Mark* by *Niccolò d'Arezzo*, *St. Luke* by *Nanni di Banco*, *St. Matthew* by *Ciuffagni* and *St. John* by *Donatello* to whom some will attribute also the other three statues. The designs of the large windows are by *Ghiberti* - and the central one by *Donatello*.

In the lunette above the *Sacristia Nuova* (also called *della Messa* because here the priests dress for the Mass and the Holy wafer or Host is kept) is a bas-relief of *Luca della Robbia* representing the *Resurrection*. The bronze doors had been given to *Donatello* to cast in 1437. But in 1445, as this artist had not yet begun his work, it was given to *Luca della Robbia* who did it with the help of *Michelozzo* and *Maso di Bartolommeo* (1446-1467). These doors are composed of ten panels containing the Virgin and Child and adoring angels; St. John - the four Evangelist and the four Doctors of the Church. The frame is ornamented with beautiful heads of men and children of an extraordinary faithfulness of execution. Inside the Sacristy some beautiful cabinets in inlaid wood-work (« *intarsio* ») by *Giuliano da Maiano* containing the priests garments, adorn the walls. The design of the « *intarsio* » is by *Maso Finiguerra* (the inventor of *niello*)<sup>1</sup> and *Baldovinetti*. The *genii* holding garlands, commonly attributed to *Donatello*, are a work of this same *Giuliano de'Nardi da Maiano*, probably after a design of *Donatello*.

Sacristia  
Nuova

32

<sup>1</sup> A sort of wavy carved work.

The two inscriptions, on marble slabs, inserted on either side of the *Sacristia* commemorate: one, the consecration of the Cathedral by Eugenius IV (25<sup>th</sup> of March 1436); the other, the council held by the same Pope in the *Duomo* (1439) for the reconciliation of the Greek and Latin Church.

Over both sacristies are placed the organs, reduced to their present form in 1840 according to a design from *Salucci* - after removing the splendid works (*Cantorie*) by *Donatello* and *Luca della Robbia* at present in the *Opera del Duomo* (§ 65).

Left  
transept.

33

In the following transept (*Tribuna della Santa Croce*), are the statues of *St. Andrew* by *Andrea Ferrucci* and *St. Thomas* by *Vincenzo de' Rossi*. In the first chapel on the right are two frescoes, one by *Santi di Tito* representing the Cardinal *Pietro Corsini* Bishop of Florence, who died in Avignon in 1405. The other one is attributed to *Bicci di Lorenzo*, the artist who painted in the chapels of the southern transept. The fresco commemorates the Agostinian friar *Luigi Marsili*, an accomplished scholar and learned theologian who was sent several times as an ambassador to different Courts by the Florentine Government. He died in 1394. These two frescoes were originally in the southern aisle of the church and were transferred to this place during the restorations made in the year 1842. The saints, painted under the windows of this transept are by this same *Bicci*.

31

In the centre of the pavement of this transept is a disc on a marble slab, placed here towards 1450, on which, through an opening of the dome, fall the rays of the sun on the 20<sup>th</sup> of June (solstice of Summer). It was placed by *Paolo Toscanelli*, not only to mark the Summer solstice, but also to indicate if in the settling of the building, the dome should lean to any side.

Paolo  
Toscanelli

35

*Paolo Toscanelli* was a celebrated Florentine Mathematician and Astronomer, friend and counsellor of Columbus, and, by his observations indirectly aided him in discover America.

In 1755, *Leonardo Ximenes*, astronomer, belonging to the order of Jesuit, designed on that marble a Meridian for observing the Solstice. Generally the pavement of this transept is covered with a wooden floor.

36

The designs for the ten coloured windows are by *Ghiberti*. In the niche of the pilaster of the dome is a \* *San Iacopo* a juvenile work by *Sansovino* (1517) quite remarkable, especially for its excellent drapery. In the northern aisle we find a little door through which is the ascent to the dome.

The ascent (528 steps to the inside of the ball) is most severe, but is well worth the fatigue for the beautiful view one enjoys of Florence and its surroundings, from Signa to Vallombrosa, from Monte Senario, on the North side, to the various ranges of mountains, towards the South. But the last part of the ascent is neither easy nor without danger, and a lady should not venture to go up to the top of the ball. The first stage of the ascent is to the interior gallery, with a parapet of pierced stone continuing around the Church.

Over the first door in the aisle is a monument supposed to contain the ashes of *Currad*, son of *Henry III* - but more probably containing those of *Aldobrandino Ottoboni* a very virtuous and poor citizen who resisted the bribes of an envoy from Pisa (1256) when that town was fighting against Florence. The double-headed eagle carved over the urn belongs to the coat of arms of the *Ottobuoni*, and it was that, which gave the impression that the monument was of *Currad*. In the last century the urn was discovered to be empty. In fact it is known that in 1260 the Ghibellines took the corpse of *Aldobrandino* from the tomb and threw it in the river. Continuing along the North aisle of the Church we see a fresco representing *Dante Alighieri* with, behind him, a view of Florence and an Allegory of the Divine Comedy. The order for this picture was given to *Domenico di Michelino* in 1465 by the *Opera del Duomo* under instigation of *Frate Antonio da S. Francesco* who in the first half of the XV century had publicly read and explained in the Cathedral the Divine Comedy. We next find and admire the beautiful statue of *Poggio Bracciolini*, humanitarian and platonic philosopher; work attributed to *Donatello*.

Next comes the bust of *Antonio Squarcialupi*, an excellent musician, with an inscription of his friend *Lorenzo de' Medici*. Over the door nearest to the facade, is a wooden urn containing the ashes of *Don Pedro di Toledo* († 1553) father of the unhappy *Eleonora* wife of the Grand-duke *Cosimo I* (§ 235). We then find the bust of *Arnolfo di Cambio*, a good modern work by *Cambi* (1843) executed by order of *Leopold II*, then Grand-duke of Tuscany. Next to it, is the statue of *King David* by *Ciuffagni*. The last bust commemorates, with an epigraph in Latin distich by *Padre Mauro Ricci, De Fabris*, the architect of the facade. Hanging on the last pilaster, above the marble basin for the Holy Water, is a painting on wood of *Giotto's school* representing *San Zanobi*.

About the middle of the church is a kind of blue banner hanging by a rope. On the middle can be seen printed in gold the letters **OPA** (read *opra*) the monogram of the *Opera del Duomo*. We will often find these letters during our rambles through Florence.

Before leaving the Cathedral it is well remember that this church has been the theatre of many important events in the History of Florence. Without speaking again of the Conspiracy of the Pazzi (§ 28) we mention the following events:

1409 - The Antipope *Baldassarre Cossa* solemnly submits to pope Martin V who names him Cardinal.

6th July 1439 - Closing of the Council in which Pope *Eugenius IV* and *Giovanni Paleologo* Emperor of Constantinople proclaim the ephemeral reconciliation of Greek and latin Church.

26th November 1494 - Solemn publication of the conditions of peace imposed by the city of Florence upon Charles VIII king of France.

1497-98 - Political Sermons of *Fra Girolamo Savonarola*.

1579 - Wedding of *Francesco I* with *Bianca Cappello* (§ 574).

These are the dimensions of the church: length 154,95; breadth of the transept 92,79; breadth of the nave 40,67; height from the ground to the extremity of the cross of the Dome 114,34; area covered including the bell-tower 9250,50.

Left aisle

37

38

39

40





## The Campanile

The  
Campanile

41

Going out of the church through the door by which we entered, and turning to the right, we admire the « *Campanile di Giotto* » (the Bell-tower) one of the most beautiful, most solid and most elegant constructions of its kind. It was begun by *Giotto* (28<sup>th</sup> of July 1334) in order to replace the old bell-tower of *Santa Reparata* that had existed on the other side of the church and had been destroyed by a fire in 1333. It is supposed to occupy the site of a small church dedicated to *San Zanobi*, in which the « Seven Servants of the Blessed Virgin » were miraculously called to lead a life of contemplation. *Giotto* built the first floor, then when the « *Gran Maestro* » died (1336) *Taddeo Gaddi* continued the work assisted by *Andrea Pisani* and *Francesco Talenti*; the latter finishing it in 1342. The *Campanile* is encased in marbles of various colors, and it is utterly impossibile, simply by words, to give an idea of the beauty of the whole and the elegance of the details.

42

The *Campanile* is divided into five stories, by strongly marked horizontal courses. The last three, only, have windows, the third and fourth having each two windows of two openings each side; the last one a single window of three openings on each side. These windows, especially in the details, are rightly considered as the most beautiful example of Italian Ogival style. They were made by *Francesco Talenti*. The last story being the farthest away from the spectator, is about twice the height of the lower stories. The proportions existing between the different parts of the building and the skilful placing of the windows, all testify to the taste and artistic excellency of *Giotto*.

Only a real genius could discover a way of so combining the lines with the clever disposition of details, that this heavy mass should be made to appear slight and graceful and only a deep study of the laws of perspective and optics, surprising for that period, could avail in constructing so rigorously proportioned a building that the observer sees both the further and nearer parts with equal facility. The *Campanile* is simply crowned by a terrace with a pretty tracery in marble and although some critics assert that, in accordance with the design of *Giotto*, it should not have any other finish, surely the size at their top of the four pilasters of the corner and their flat ending indicate that they were thus constructed in order to support a square pyramid. But history has already taught us, that in the Cathedral of Florence and its depending buildings, the pointed cornice had never a chance to be executed. The bells were placed in 1358 but the *Campanile* was only finished in 1387.

The first story is ornamented with two sets of bas-reliefs. Those of the first line are contained in hexagons, those of the second, less easily seen, are in lozenges. They are all very interesting on account of their subjects which form a kind of encyclopedia of human knowledge of XIV century - although the interpretation of these subjects has caused many differences of opinion among critics. According to *Ghiberti* the bas-reliefs were all drawn by *Giotto* and some executed by him also. There is no doubt that in those sculptures different methods can be distinguished. Some show all the *finesse* and necessary clearness that make the work of *Andrea Pisano*, others show the characteristics of the beginning of the XV century and there are documents showing that *Luca della Robbia* executed five of those bas-reliefs between 1435 and 1438.

We will give the subject of each one with the certain or most probable name of author. The bas-reliefs of the West side (the one towards *St. Giovanni*) represent the first stage of Society (Patriarcal).

1. Creation of Adam; - 2. Creation of Eve; - 3. Adam delving and Eve spinning; - 4. Jabal the father of such as dwelt in tents and of such as have cattle; - 5. Jubal inventor of musical instruments; - 6. Tubalcain the first worker in iron and metals; - 7. Noah, inventor of the way of making wine.

These seven bas-relief are all attributed to *Andrea Pisano*.

Southern face (towards the *Misericordia*) represents the second stage of society. (The state or nation).

1. Astronomy; - 2. Defensive architecture - Building of the watch-tower; - 3. The invention of pottery and medicine; - 4. Aman, taming a horse, typical of the energy of the male sexe; - 5. A woman weaving, expression of female domesticity; - 6. Legislation; - 7. Daedalus flying, representing, according to some critics, the dispersion of nations, and according to others, the conquest of the element of air.

These also are generally attributed to *Andrea Pisano* and other artist of his school.

The eastern side. Represents the discovery and subdual of the East, with the introduction of the new law of Christianity.

1. Navigation, represented by three figures in a boat, rowing; - 2. Hercules with his club, standing over Antæus dead at his feet, indicative of the subduing of the earth or according to others indicating war; - 3. Agricult-

Description  
of the  
bas-reliefs

43

ure represented by a man ploughing, with oxen; - 4. Trade - the cart and horses; - 5. The lamb bearing the cross, symbolizes the appearance of Christian faith; - 6. The sixth bas-relief is lacking, the space being occupied by the cuspid of the small entrance door. The last of this side and the remainder on northern side represent. - Development of imagination and reason; - 7. Geometry by *Giotto*. An old man at a desk holding a pair of compasses.

#### Northern face (towards the Duomo).

1. Sculpture (Phidias) by *Giotto*; - 2. Painting (Apelles) *Giotto?*; - 3. Grammar (Donato); - 4. Philosophy (Plato and Aristoteles); - 5. Song? - 6. The exact sciences (Tolomeus and Euclid); - 7. Music or Invention of harmony. An old man deducing the laws of harmony by listening to the sounds of a bar of iron, as he strikes it with a hammer.

All these, except the first one and perhaps the second by *Giotto*, are by *Luca della Robbia*. The bas-reliefs in the lozenges represent: those on the Western face (towards the Baptistery) the Cardinal and Theological virtues.

44

1. Prudence; - 2. Fortitude; - 3. Temperance; - 4. Justice; - 5. Faith; - 6. Charity; - 7. Hope.

These bas-reliefs are attributed to *Andrea Pisano*.

On the Southern face (towards the *Misericordia*) the seven works of Mercy.

1. To visit the sick; - 2. To feed the hungry; - 3. To give drink to the thirsty; - 4. To clothe the naked; - 5. To visit the captive; - 6. To harbor the harborless; - 7. To bury the dead; by *Andrea Pisano*.

On the Eastern face seven of the eighth Beatitudes by *Andrea Pisano*.

1. The poor in spirit; - 2. They that mourn; - 3. The meek; - 4. The merciful; - 5. The clean of heart; - 6. The peacemakers; - 7. They that suffer persecution for Justice.

On the Northern face (towards the Duomo) the seven Sacraments, attributed by some critics to *Giotto* and by others to *Andrea Pisano*. Of these bas-reliefs only six remain entire as the seventh is mutilated by the introduction of a door which formerly communicated with the Duomo (§ 21).

1. Baptism; - 2. Confirmation; - 3. Holy Orders; - 4. Penance; - 5. Eucharist; - 6. Matrimony; - 7. Extreme Unction. Above this is a Madonna.

Description  
of the  
statues

On the story immediately above are sixteen niches, four on each side, containing statues. Western side (towards the Baptistery) four statues of Prophets.

45

Lo Zuccone

1. \* Jeremiah by *Donatello* a portrait of one of his friends - *Francesco Soderini* - 2. The \*\* King David, by *Donatello*. A most famous statue popularly called « *Lo Zuccone* » or great gourd, suggested by the bald head of the statue. This is also a portrait as were almost all the statues and paintings of that age, when the artists preferred to send to posterity the face of a friend or of an eminent character to that of the first model met by chance in the street. This statue is the portrait of Giovanni *Balduccio Cherichini* a dear friend of the immortal artist. It is one of the most celebrated and perfect works of *Donatello* and exhibits one of the qualities in which this artist excelled, the work being exactly calculated to produce the intended effect at a given distance; and thus the statue which, in the artist's studio, appeared a failure, was one of his most successful productions. Since that time the calculation of the effect at distance has been for monument sculptors the object of a constant study. The most beautiful modern example of this study can be seen in the statue of the Virgin which surmounts the principal door of the Cathedral (§ 8). That statue seen at a short distance is simply monstrous, and the model of it in chalk kept among the works of the sculptor *Sarrochi* at Siena, gives a very queer impression of disproportionate size. *Donatello* was so delighted with his work and had such confidence in it, that his favorite oath was « *Per la fè che porto al mio Zuccone* » (By the faith I have in my Zuccone); - 3) *Salomo* by *Giotto?* or *Donatello?*; - 4) *Obadja* prophet - by *Giovanni Rossi?* or *Donatello?*

On the Southern side (towards the *Misericordia*) are four prophets - the three first ones are by *Andrea Pisano*. The last one is by *Tommaso di Stefano* called *il Giottino*.

On the Eastern side are four patriarchs of the Old Testament: *Abakuk* by *Niccolò Aretino* - *Abraham's offer* by *Donatello* - and the two others by *Niccolò Aretino*.

On the Northern side (towards the Cathedral) are four Sybills: the three first ones by *Luca della Robbia*, the last one by *Nanni di Bartolo*.



The little door of the *Campanile* is quite a praiseworthy work attributed to *Andrea Pisano*, as are also the three statuettes over it, representing the Transfiguration of Christ with Moses and Eliah at the sides.

The ascent of the tower is easy and comfortable, by a staircase of 414 steps. This affords a chance to see the interior of the *Campanile* and to enjoy a splendid view of Florence and the surrounding country. The tower is 85 meters high.

## The Baptistery - Basilica of San Giovanni

San Giovanni

47

The third monument of the Piazza and that occupying the centre is the Baptistery, one of the artistic marvels of Florence. It is not true that this church was originally a temple dedicated to Mars as was believed for a long time. It is most probable that it was built with stones taken from old buildings in the VI century under the reign of the Lombards whose Queen Theodolinde, dedicated it to St. John the Baptist, protector of her Nation and henceforth protector of Florence. At the beginning this Temple was both Baptistery and Cathedral. The level of the church was higher than that of the *Piazza* but in 1389, in the grading and draining of the streets, the level of the *Piazza* was raised above that of the floor of the church. The Baptistery had, when built, but one door, on the side were at present is the high altar. The outer walls of simple *macigno*, or flint - surrounded with Roman sarcophagi, which were used for interment by Florentine families of distinction. They were removed in 1293, when by order of the Republic, the outer walls of the church were encrusted with white and dark green Prato marble. Some of them can be seen in the court of the *Palazzo Riccardi* (§ 251) and the *Uffizi Gallery* (§ 144 and § 155). About this time the old door was closed and the three now existing were opened. The external and internal form of the temple is octagonal as were all the Baptisteries built in Italy under the rule of the Lombards. The church has a marble basement which supports, on each side of the octagon, four Corinthian columns. Above rise as many similar columns having between each one, a window and a third row of columns supports the cornice from which rises the cupola. This cupola is also octagonal and was formerly open as is the Pantheon in Rome, but now it has been closed by a lantern. The work of the three celebrated bronze doors of the Baptistery in each detail repays the most minute attention.

The \* door towards the **South** (usual entrance), a work by *Andrea Pisano*, is considered as the most perfect specimen of Gothic sculpture in Italy. It was begun in 1308. It is said that *Andrea Pisano* was helped by *Giotto* in the drawing; he was certainly helped by his son *Nino* and by his pupil *Leonardo di San Giovanni*. The gate was cast in 1330 by *Leonardo di Avanzo*, a Venitian, and gilded by the goldsmiths *Pietro di Iacopo* and *Lippo Dini* (1339). These gates were formerly placed at the door on the side facing the *Duomo*;

Door  
by Andrea  
Pisano

48

and the entire *Signoria* went to solemnly admire them and to confer upon the artist the citizenship of Florence. When *Lorenzo Ghiberti* had finished the gates which now stand opposite the *Duomo*, the gates of *Andrea Pisano* were transferred (in 1439) to the southern side where they are at present. Of the twenty-eight compartments, into which the gates are divided twenty represent as many events of the life of John the Baptist - as follows.

1. The Angel announces the Birth of the Baptist to Zacharias; - 2. Zacharias struck dumb; - 3. The Visitation of Mary to Elisabeth. - 4. Birth of John the Baptist; - 5. \*\* Zacharias writes the name, John; - 6. John departs for the Wilderness; - 7. John preaches to the Pharisees; - 8. John preaches to the people; - 9. John baptizes in the Jordan; - 10. Baptism of our Saviour; - 11. John reproves Herod; - 12. John led to prison; - 13. John questioned by the Jews; - 14. John announces the Advent of Christ; - 15. The daughter of Herodias asks for John's head; - 16. The beheading of John; - 17. Herod at supper receives the head of John; - 18. The daughter of Herodias presents John's head to her mother; - 19. The disciples obtain the head of John; - 20. \*\* The disciples bury the body.

In the eight lower compartments are represented Hope, Fortitude, Temperance, Charity, Humility, Justice and Prudence.

The design and ornaments in bronze at the sides are by *Lorenzo Ghiberti*, who added them when the gates were transferred to their present position. But as he could not finish them before his death, the work was carried on by *Vittorio* his son with the help of *Bernardo Cennini* (1456). The work of *Andrea Pisano* is wonderful for its simplicity of expression and its precision of execution. The group over the gate is the best work of *Vincenzo Danti* (1571). It represents the beheading of John the Baptist.

First door  
by Lorenzo  
Ghiberti

49

In 1400 the *Signoria*, in order to embellish the Baptistery with two more doors - called for a public competition of the artist of Italy, of whom thirty-four answered. Among all those presented, the designs of *Brunellesco* and *Lorenzo di Cione Ghiberti* were declared the best. These designs are at present kept in the National Museum (§ 361). *Brunelleschi* judging the design of *Ghiberti* superior to his own, desired the order to be given to him, thinking perhaps that by this order *Ghiberti* (being only 22 years old at this time), would push on towards perfection in his Art. *Ghiberti* began his work immediately and finished the first gates in about ten years; which were hung about the year 1410. This first gate is on the **Northern** side of the church. The subjects are taken from the life of the Saviour. In this door can be clearly seen the progress made by art in the eighty years that had elapsed since the time of *Andrea Pisano*, although the work of both *Pisano* and *Ghiberti* was inspired by the same ideals. *Ghiberti* was still too young and too modest to dare to introduce new methods and to free himself from old rules in such an important work as the one he had undertaken. The gate is divided into twenty compartments; in all of which can be admired the surprising de-

licacy of touch and the true and lively expression of the heads. The subjects represented in this gate are as follows :

1. The Annunciation; - 2. The birth of the Saviour; - 3. The Adoration of the Magi; - 4. The dispute with the Doctors; - 5. John baptizing the Saviour; - 6. The Temptation; - 7. Christ drives the money-changers from the Temple; - 8. The Apostles on the Lake; - 9. The Transfiguration; - 10. The Raising of Lazarus; - 11. The Entrance into Jerusalem; - 12. The Supper with the Apostles; - 13. The Garden of Gethsemane; - 14. Judas kissing Jesus; - 15. Christ bound to the pillar; - 16. Christ before Pilate; - 17. Christ bearing his Cross; - 18. The Crucifixion; - 19. The Resurrection; - 20. The Descent of the Holy Ghost.

The framework and other ornaments dividing and enclosing the series, represent branches of foliage, fruits and animals. It is a very beautiful work for accuracy and lightness, and admirable both for composition and execution. The statuettes represent the evangelists and doctors of the Church and the small busts the prophets. The cost of this gate was 16,594 florins. The group over this gate represents John the Baptist preaching to a Pharisee and Sadducee. It was made by *Giovan Francesco Rustici*, a pupil of *Verrocchio*. Worthy of admiration are the pose and truthful modelling of the head of Saint John.

The \*\* door on the **Eastern side** of the Baptistry, facing the Duomo, is the most wonderful of the three. After the admiration raised by his first gate, *Ghiberti* put all his talent, his whole soul in the composition and execution of the second one. Feeling more faith in his own talent and more authority among his countrymen, he resolutely abandoned every established rule every conventionality, every restriction imposed upon the bas-reliefs and allowing his poetic imagination to influence his work as an artist, he put into it all the spontaneousness of his sentiment, all the picturesque expression of his genius, and produced that marvelous work of art, that wonderful gate which seemed to *Michelangelo Buonarroti* worthy of Paradise. The gate is divided into ten compartments only. The subjects were all taken from the old Testament and are.

Second door  
by Ghiberti

50

1. Creation of Adam and Eve; - 2. History of Cain and Abel; - 3. Noah; - 4. Abraham and Isaac; - 5. Jacob and Esau; - 6. History of Joseph; - 7. Moses on Mount Sinai; - 8. Joshua before Jericho; - 9. David and Goliath; - 10. Salomon and the Queen of Sheba.

Each one of these compositions causes admiration and surprise in the observer and although but simple representations of historical or legendary subjects, one can clearly see the thought of the Artist in the expression of the figures, and in their pose. In the second compartment (Cain and Abel) the expression, the pose, the look of Cain are real marvels. The ornamental frieze - flowers, fruits and birds are wonderful for accuracy and delicacy. The statuettes of prophets are each of them a precious jewel, those of Miriam and Judith being the most perfect. There are also twenty four little busts. The bald head in the middle is the portrait of *Ghiberti*, the one near to it represents *Bartolo*, his stepfather. Near these two heads there is the following inscription : *Laurentii Clonis De Ghibertis mira arte fabricatum.*

Some writers assert that this gate was placed in 1421, but this cannot be true. In 1442 *Ghiberti* was still working at it, and when he died (1552) it was unfinished. *Ghiberti* was helped in finishing his work by *Filippo Brunellesco*, *Muso-*



*lino da Panicale, Paolo Uccello, Purri Spinelli, Antonio Filarete, Niccolò Lamberti and Antonio del Pollajolo.* This latter added, in the lower frieze, a quail, quoted as a perfect model of an artistic and close copy from nature. The cost of the gate is said to have been about 14,594 florins.



Door of the Baptistery (Lorenzo Ghiberti)

51

Over the architrave of the door is a group by *Sansovino* (1502), *The Baptism of Christ*. This is considered one of the best works of the Renaissance. The figure of the Angel was copied in marble by *Innocenzio Spinazzi* from a model in *terracotta* left by *Sansovino* who died before finishing his work. The two very rare columns of red porphyry, placed on either side of the eastern doors, were given by the Pisans to the Florentines as a reward to the latter, for having protected the town of Pisa in 1117 during the absence of the able-bodied men of that city on an expedition to the Balearic Isles. In 1362 the Florentines hang to those columns some chains belonging to the harbor of Pisa which they had conquered. In April 1424 a flood from the Mugnone, threw down and broke those columns.

The interior of the Baptistry presents the very marked resemblance to an ancient temple. If entering the church by the door of *Andrea Pisano*, one looks up towards the cupola, an impression is given that makes one understand (or at least feel) all the candid simplicity, all the mysticism and mysterious enthusiasm of Christian faith in its beginning. This impression, difficult to express, is felt only in entering the very old Basilicas: viz: in the Subterraneum of St. Peter's in Rome, or in the lowest crypt (burying vault) in the Duomo of Assisi.

The cornice is supported by sixteen columns (two on each side of the octagon) placed a few meters away from the walls of the church. These columns are all of oriental granite, except the one facing the high altar which is of white marble fluted, and is said to be the one on which stood the statue of Mars on the *Ponte Vecchio*. The capitals are of Corinthian and Ionic styles. The cornice is decorated with cherub heads in mosaic - which were imitated by *Brunellesco* and *Donatello* in their works. Above this cornice are heads of prophets and patriarchs in mosaic attributed to *Gaddi* - and an ambulatory with little arches separated by small Ionic columns. This ambulatory is most peculiarly characteristic of the ancient construction of this temple. Over this ambulatory is the Cupola, all encrusted with mosaics representing the History of Genesis, of Jesus Christ, and of St. John by *Iacopo Turrita*, franciscan monk of Siena, *Andrea Tafi*, *Gaddo Gaddi* and a Greek named *Apolonio*. It is only on a very clear-day, at noon that these mosaics (which have been restored many times) can be seen. The pavement is of white and black marble, inlaid in different designs. At a little distance from the **Eastern door** (at the right) is a marble slab in the pavement, placed in memory of *Strozzi Strozzi*, astrologer. On the slab are drawn the signs of the Zodiac, and a curious motto which, can be read from the left or from the right: *En gire torte sol ciclos et roter igne*.

The baptismal font, where all Florentine children rich and poor have to be baptized, was put in the present place in 1658, but it is probable that it occupied originally the spot where is now the *Magdelen* of *Donatello* of which we speak later. This font must be quite old; the good bas-reliefs adorning it belong to the time and school of *Andrea Pisano*.

Beginning at the front and turning to the left after entering the church we find a Roman sarcophagus - almost hidden by the font. Some critics pretend that this contains the remains of *Galla Placidia*, a daughter of *Teodosio* - as the sarcophagus belongs to that period. But it is probably only one of those, which formerly stood outside the Baptistry. Next to it is the high altar surmounted by a marble group by *Ticciati* (1722), heavy and unpleasing, representing *St. John being carried to Heaven by two angels*. Next we find a monument with a Latin inscription in old Gothic characters, placed in memory of *Ranieri*, bishop of Florence, who lived in the X Century. The

Interior of  
San Giovanni  
Baptistry

52

53

people of Florence call this monument *the Tomb of the Cavolaja*, because an incomprehensible tradition says that here are buried the bones of a famous vegetable seller who had made a fortune at her trade and whose name of *la Cavolaja* (or cabbage seller) and fame still live among the lower classes of Florence. Next to it is \* the most interesting monument of this Church. It was raised in memory of *Baldassarre Cossa*, Pope John XXIII, who was deposed by the council of Constance (1415), and retired to Florence, where he died in the Palazzo Orlandini. He left a thousand florins for the erection of this monument. The bronze statue of the Pope, really a portrait, is without doubt by *Donatello*. Above is a figure of the *Madonna and child*, placed under a canopy decorated in gold and colors and inlaid with marbles, and on a pedestal, adorned by a praiseworthy bas-relief, representing *Faith, Hope and Charity*. It is generally believed that *Donatello* worked in this bas-relief, though the figure of Faith and one of the genii supporting the scroll, are attributed to *Michelozzo* who, also, assisted in the carving of the Madonna above. In the base of the pedestal are beautiful heads of cherubs. Near the entrance door of the church is a wretched, wooden statue, by *Donatello*, representing *Mary Magdalen*.

### Piazza del Duomo - Loggia del Bigallo

Loggia  
del Bigallo

54

We now leave the Church for a walk around the Piazza, beginning at the *Loggia del Bigallo* on the western corner of *Via Calzaioni*, almost opposite the Baptistery.

The *Loggia del Bigallo* stands on the site of the former *Torre del Guardamorto* which was destroyed in 1248, and in the fall of which the Guelph were accused of having had the intention of crushing the Baptistery. This *Torre del Guardamorto*, one of the highest towers of Florence, derived its name from the use to which it was put of exposing for eighteen hours, especially during the plague, the dead, previous to interment.

Compagnia  
del Bigallo

The *Compagnia del Bigallo* was founded by *Fra Piero* of *Verona* about the middle of the XIII century in order to abate the heresies of the *Paterini* and of the *Catari* that had in Florence several proselytes. At first the *Compagnia* was a military order composed of twelve captains, called Captains of Saint Mary, bearing twelve banners showing the Blood Red Cross on a white field. One of these banners is still preserved in the Sacristy of *Santa Maria Novella* (§ 518).

After the *Paterini* were defeated and obliged to leave Florence, these Captains determined to follow a more humane end, and turning to works of Mercy, took special care of the sick in hospitals. In 1245 the hospital of the *Bigallo*, about five miles away from Florence, was recommended to their attention, and they then changed their name to that of *Compagnia del Bigallo*. In 1415 in obedience to a decree of the Republic this company was joined to that of the *Misericordia* (§ 72) and both resided in the old head quarters, of the latter company.



To this establishment belong the little *loggia* and the oratory of the *Bigallo*, built by the *Misericordia* about the second half of XIII century. This *Loggia* is one of the most elegant and graceful constructions of Florence; the Gothic arches, the spiral columns, the handsome corbels or brackets sup-



Loggia del Bigallo by Orcagna

porting the roof, form an exquisite work. The small medallions of dark marble inlaid with the Cross of the *Misericordia* in red, within the arches and the letters **F. M.** the old seal of the Fraternity, establishes the prior claim of the *Misericordia* to this *Loggia*.

*Vasari* attributes this architectural triumph to *Andrea Pisano*; but the building appears to be of a later date than that of the death of that artist; so that it may be reasonably attributed to *Andrea Orcagna*. The three statuettes placed in the three tabernacles adorning the facade towards the *Piazza*, are attributed to *Filippo di Cristoforo* (1413) although *Vasari* thinks they are works of *Niccolò Pisano*. They represent *The Virgin*, *St. Peter Martyr* and *St. Lucy*. The two frescoes adorning the exterior wall of the Oratory, wrongly attributed to *Taddeo Gaddi*, belong to *Pietro Chellini* (1444). One represents *Pietro da Verona* preaching the Crusade against the *Paterini*, and in the other he is seen distributing banners to his followers.

A few years ago these interesting frescoes, much injured by time, were restored in the best possible way by *Gaetano Bianchi* († 1892) a very good artist, who had devoted a noble talent, and long and conscientious study to the restoring of ancient pictures. The *Madonna* in the bas-relief of the lunette is by *Alberto di Arnaldo*, a pupil of *Andrea Pisano*.

The building above the *Loggia* served as offices for the *Compagnia del Bigallo*. In 1697 the arches of the *Loggia* were filled in with brick and mortar, in order to enlarge the oratory, but the recent and praiseworthy restoration made by *Castellazzi* has restored it to its original state, greatly to the profit of Art.

56

Inside the Oratory is to be admired an altar in gilded wood, a work by *Antonio* called *il Caroto*, a very famous wood-carver in the XVI century; and above this, a *Madonna* with two angels (1359-1364) by *Alberto Arnaldi*. The \*\* *predella*, one of the finest works of *Ridolfo Ghirlandajo* (1515) represents the works of Mercy of the Brethern of the *Misericordia*; also reproducing the old architecture of the building. The entrance is by the door where formerly stood the offices of the Fraternity (*apply here for permission to visit the Loggia. Shown daily 3 to 5 - fee*). The office room of the cashier (left of the entrance) contains a fresco of Charity, with a view of old Florence (*Giotto's* school 1342) and a triptych, or picture in three panels, by *Taddeo Gaddi* (1333). There are also some very interesting Gothic inscriptions of phrases from the Decalogue, and the Sacraments. In the room of the archives a niche for the *Madonna* decorated by *Caroto*, deserves attention.

Hospital of  
the Bigallo

57

Near the oratory is the *Hospital of the Bigallo* founded for the reception of poor orphans by *Cosimo I* (1541) and transferred here from *Via delle Ruote* in the year 1777.

Governed now by an administration appointed by the government, this asylum keeps the orphans until they have reached a suitable age, for employment in some trade. The girls when 18 years old are sent into honorable families as maids, or put to work in a factory: and when they marry they are provided with a dowry. Those who are physically or mentally incapable of work, are kept in the hospital and taken care of, until they die.

Arco  
de' Pecori  
58

Over the door is a bust of *Cosimo I*.

Resuming our walk, the first street which we reach leading to the centre of Florence was until a very short time ago covered by an arch called *l'Arco de' Pecori*, the name of a very old family of Florence whose houses were joined by an archway leading to the *Ghetto*, Jew's quarter in Florence now abolished (§ 625). These houses extended on the western side up to the Palace of the Archbishop; and on some of them were still to be seen until a few months ago, the arms of the *Pecori*: a shield of gold on which a two-headed eagle defends with outstretched wings from two thunder bolts above, a sheep rampant over a stem of buck-wheat. Motto: *Caesaris est*.

The palace of the Archbishop occupying all the western side of the Piazza, is undergoing now a great restoration under the direction of the architects *Felice Francolini* and *Prof. Pietro Berti*. First the bishops and later the archbishops of Florence resided in this palace which was built as early as the IX century. Some writers pretend that the part nearest the *Piazza del Duomo*, just the one now demolished with the new restoration, was once the Court of the *Contessa Matilde*. Here dwelt in 1273 *Baldwin of Flanders*, Latin emperor of Constantinople. In 1533 it was destroyed by a great fire, and was rebuilt by the Archbishop *Alessandro de' Medici* (§ 214), afterwards successor to Pope Clement VIII, who under the name of Leo XI only reigned for 28 days and died. His coat of arms was placed on the facade of the palace at the corner of *Via Cerretani*. The design of the palace when restored in 1533 was by *Dosio* – and was considered as one of the finest in Florence! But the design for the new building is to keep for the external part, the architecture of *Dosio*.

Palace of the  
Archbishop

59

On the North side of the *Piazza*, the Group of houses between *Borgo San Lorenzo* and *Via de' Martelli* were occupied by the canons and the *Opera of San Giovanni*, until 1777, when they were joined to the canons and the *Opera del Duomo*.

60

The entrance door is that quite elegant one covered with nails beneath a *terracotta* attributed to *Michelozzo Michelozzi*. At present this entrance is used as a flower shop. Opposite the Northern gate of the Baptistery a column of granite records a miracle of *St. Zanobi*.

Tradition tells that in 490 when the ashes of *St. Zanobi* were being carried from *San Lorenzo* to *St. Salvatore* the urn touched a dead tree at this spot. The tree instantly budded and bore leaves and flowers, – although it was the 26th of January.

Between *Via dei Martelli* and *Via Ricasoli*, coming towards the Cathedral we find houses that formerly belonged to the family *Ughi*. Now on the same place is a very modest little café named « *L'Elvetichino*. »

61

This café was the daily meeting place several years ago, of the principal factors of the pacific Tuscan revolution and the leaders of the Florentine liberal movement. No one would realize nowadays, that this little café, had for a few years before and after 1859 a decided political importance. From the *Elvetichino*, on the fête-day of Corpus Christi (1861) came out the group of liberal young men who caused a riot by dispersing the priest and acolytes, who were about to form a procession notwithstanding the sad news of *Conte di Cavour's* death (§. 444).

After passing the *Via Ricasoli*, where once were the *Berardi* houses, is a building belonging to the old *Opera del Duomo* which formerly had its residence here. The arms of the Republic and the Guild of wool can still be seen. The next street we come to is *Via dei Servi*; at the corner is the *Palazzo Naldini*, formerly *dei Teoduli*. At No. 21 was the studio of *Donatello*. The Artist's club of Florence, which resided a few years ago in this palace, on the fifth centenary of the birth



of this great artist caused his bust, with an inscription, to be placed where formerly stood *Donatello's* shop.

62

Next to the *Palazzo Naldini* are the old houses of the *Falconieri* still bearing the arms of this family, consisting of a ladder of three steps with blue and silver squares, standing on a red ground.

Falconieri  
Family

Members of this family were noted for their devotion to the Roman Catholic Faith and took great part in the construction of the Church of *SS. Annunziata* (§ 473). One of the members, *Alessio Falconieri* who lived in the XIII century, was one of the founders of the order of *Servi di Maria* and was canonized after his death. *Giuliana Falconieri* (1270-1341) is also a Saint. This family - to which belonged three cardinals - ended in Rome, and the Count *Carpegna* inherited the name and property.



Organ loft by Luca della Robbia

### Cathedral Museum - Opera del Duomo

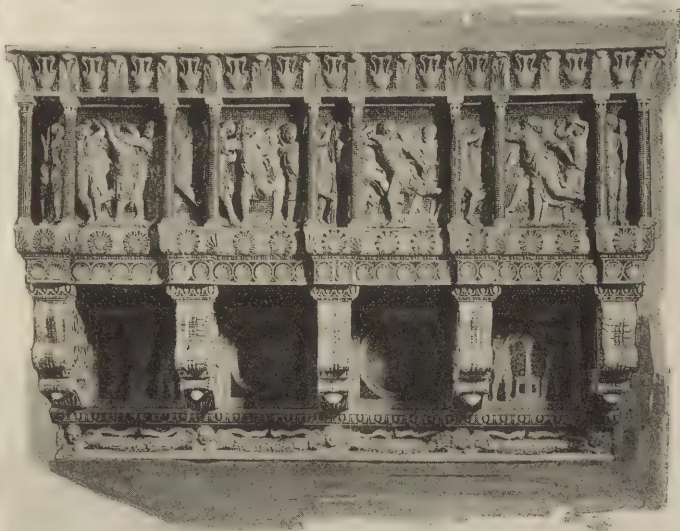
Opera  
del Duomo  
63

The old *Falconieri* Palace (No. 24) was bought by the *Opera* and rebuilt in 1393; and lately modernized. \* The bust over the door, *Cosimo I*, the best one of all those adorning the palaces in Florence, is by *Giovanni dell'Opera* (1572). This building is quite important on account of the archives kept there, containing all the documents referring to the construction of the *Duomo*, the *Campanile* and the *Baptistery*, and because since 1562 every will has had to be deposited there. Some of the rooms have been lately disposed as a Museum and opened to the public. (Open daily from 10 to 4 - entrance 50 cent. Sundays, free - Catalogue 50 cent.).

In the court at left is one of the old Roman mile-stones of the *Via Cassia*. Above the door leading to the Museum are

the Arms of the *Opera del Duomo*, and on either side the Arms of the Guild of Wool. Under it is this inscription: **Vi-debunt iusti et Lætabuntur.**

In the vestibule above a door at left is a lunette representing \* God the Father and two Angels, an important specimen of *terracotta*, probably by *Alessio Baldovinetti*, but generally attributed to *Luca della Robbia*. Opposite the entrance is a \*\* Bust of *Brunelleschi* by *Buggiano* (1412-1462). The



Organ loft by Donatello

niche with the inscription belongs to the XVI century. Above the door at right is another lunette in *terracotta* « Virgin and child and two angels » (*Andrea della Robbia's school*). On the right a portrait in bas-relief of *Baccio Bandinelli* made by himself.

**1st Room and Staircase.** Marbles, inscriptions, fragments of decoration, statues belonging to the Cathedral and brought here after each restoration. No. 32, 33, 58 belonged to the first door of *Sta. Reparata* according to the first design of *Arnolfo*. No. 24, 68 reliefs from the choir-screen of the Cathedral by *Baccio Bandinelli* removed in 1842. No. 40. A Virgin and child, marble Statue belonging to the old facade, probably placed in the lunette above the principal door (*Andrea Pisano's school* - XIV century).

**First floor - 1st room - at right (71) the \*\* Organ loft (Cantoria)** from the Cathedral with the celebrated \*\* Bas-reliefs of children by *Luca della Robbia*. In three lines is

64

65

Organ-lofts  
by Donatello  
and Luca  
della Robbia

written Psalm 150, whose verses are illustrated by the 10 bas-reliefs. On the opposite wall (72) the \*\* organ loft by *Donatello* with a beautiful bas-relief representing a dance of angel boys.



Singing boys  
Luca della Robbia

Never was life and the naïve charm of childhood better represented than in these two celebrated works. The bas-reliefs of *Luca della Robbia* are full of truth, naturalness and grace of movement and form. The bas-reliefs of *Donatello* are conspicuous for vigor and expression. In these two bas-reliefs may be compared the different methods of finishing a work meant to be seen from a distance. The bas-relief of *Luca della Robbia*, seen from below, is less effective than that of *Donatello*, because that artist finished his work with too much minuteness of detail, not realizing perhaps that, at such a distance, the eye fails to see much the elaborate finish of the work, while clearly perceiving all the lines of such a carving as that of *Donatello*, whose bas-reliefs are only roughly finished. But seen at a short distance the work of *Donatello* loses a great deal by comparison with *Luca della Robbia's* delicate tracery, of which every detail can be fully appreciated.

Opposite the entrance door: Numbers 105-106. \*\* *The singing boys* by *Luca della Robbia* - formerly at the sides of the organ-loft but replaced by

a cast as in their original place the proportions of the room did not allow them to be justly appreciated.

No. 74. *St. Zanobi* - a mosaic by *Monte di Giovanni di Miniato*. No. 75. Design for the facade of the *Duomo* by *Professor Emilio De Fabris*, 87,88. \* Two tablets in mosaic representing subjects from the New Testament (Byzantine art - XI century).

These tablets were given to the Baptistery by a Venetian Lady (*Nicoletta Grioni*) in 1394. As a token of gratitude the Guild of Merchants assigned her an annual pension of 50 gold florins, which was paid her until her death (in the year 1409).

Silver altar

No. 97. \*\* Silver altar belonging to the Baptistery exhibited there only on the festival of St. John.

This is considered the most beautiful and precious example of sacred sculpture in silver, and examining this wonderful work one no longer wonders at the greatness of the artists of the Renaissance, if they received their inspirations from such works as this. *Betto di Geri*, *Leonardo di ser Giovanni*, *Cristofano di Paolo* and *Michele di Paolo* worked at it from 1366 to 1400, and probably two reliefs by *Cione*, belonging to another altar, were added to this



Singing boys - Luca della Robbia



one, during the first half of the XIV century. It appears that the back part, also, was formerly of silver.

We give a diagram and list of the different subjects.

left side	1	5	6	Statue of St. John	7	8	12	right side
	2	3	4		9	10	11	

1. Virgin visiting St. Elizabeth, by *Bernardo Cennini*.
  - \* 2. St. John's birth - *Antonio del Pollaiuolo*.
  3. St. John leaving his parents in order to go in the desert - *Betto di Geri, Cristofano di Paolo* or *Michele di Monte*.
  4. St. John preaching to the people - *Leonardo di Ser Giovanni*.
  5. Jesus visiting St. John in the desert - *Leonardo di Ser Giovanni*.
  6. The Baptism of Christ - *Betto di Geri, Cristofano di Paolo* or *Michele di Monte*.
  7. St. John baptizing the people - *Leonardo di Ser Giovanni*.
  8. Jesus receiving the messengers of St. John - *Betto di Geri, Cristofano di Paolo* or *Michele di Monte*.
  9. St. John before Herod - *Cione?*
  10. St. John in prison - *Cione?*
  - \* 11. The beheading of St. John - *Andrea del Verrocchio*.
  12. The banquet of Herod - *Antonio di Salvi* and *Francesco di Giovanni*.
- The statue in the centre is by *Michelozzo* (1452).

\*\* No. 98. The great silver cross finishing the altar, is a very good work of *Betto Betti* and the two perfect statuettes of St. John and the Virgin at the base, are by *Antonio del Pollaiuolo*. The whole cost of it was 3036 florins and it was finished about 1459. \* No. 99. *Barabino's* cartoon for the mosaic in the lunette above the central door of the *Duomo* (§ 8).

**Room II** a small passage containing, in a cabinet at the right, all the vases and utensils which were used in placing the foundation stone in the year 1860. 66

**The third Room** contains all the designs made for the facade of the *Duomo* since 1586.<sup>1</sup> No. 158-159 *Barabino's* cartoons for the mosaics in the lunettes above the two lateral doors of the facade of the *Duomo* (§ 9 & § 10). No. 160-161-163 Models for the *cupola* and bricks used for it (end of XIV century).<sup>2</sup> \* No. 164 Model for the Lantern, by *Filippo Brunelleschi*. 67

The Palazzo Guadagni is next to the Museum on the corner of the *Via dell' Orivolo* (§ 389). The coat of arms of the *Guadagni*, on the door, consist of a gilded cross, with serrated edges on a red field. Palazzo  
Guadagni  
68

<sup>1</sup> Interesting to visit, for the study of art and the display of tastes shown by the different artist who, tried to add, by their work, some improvement to the building of the facade.

<sup>2</sup> Important in the history of mechanical means and materials used for building in those early days.

Sasso  
di Dante

68

On the south side of the Piazza are three similar buildings, unimportant as to architecture. In the first is inserted a marble slab with the simple words: *Sasso di Dante* (Dante's stone) carved over it. It marks the position of a little stone-bench belonging to an old house, where, according to tradition, the Divine Poet used to sit in the warm summer evenings seeking for fresh air. Perhaps this is but a legend, and there is reason for the ironical scepticism of certain modern historians about this slab; but the incident is not improbable, as in those days it was quite the custom for girls and boys, gentlemen and ladies to spend the evening during the hot season on the benches outside the houses, to enjoy the fresh air and to chat. The neighborhood of the Cathedral, particularly the marble steps of the facade, were the most popular and elegant spot for this kind of mediaeval flirtation. This custom was the subject of a Poem, *I marmi* (the Marbles), by *Doni*; one of the most beautiful and lively compositions of Italian Literature.

Studio  
Fiorentino

69

We next come to *Via dello Studio*, in whose houses was opened in 1348, by order of the Republic, a college which took the name of *Studio Fiorentino*; and thus changed the name to the street from that of *Via dei Tedaldini*. To this college, Pope Clement VII granted every privilege and immunity enjoyed by the most celebrated colleges of Europe, and the most learned scholars taught there. After the conquest of Pisa, (1406) the Pisan college was joined to this one of Florence, but in 1472 the united college was transferred to Pisa a quieter and less expensive town, and there continued to be one of the most important of Italy. In the premises of the *Studio Fiorentino*, there was a literary and academical Society, named *L'Accademia degli Umidi*, founded in 1540 by Cosimo I. From this Academy (which later changed its name to *Accademia Fiorentina*) sprung several other Societies of the same kind, one being the famous *Accademia della Crusca* (§ 307) still existing. In the year 1784 the Eugenic college, formerly in *Via della Morte*, was transferred to the site of the *Studio Fiorentino*.

At the corner of *Via dello Studio* and *Via delle Oche* an inscription records that, in olden times, a gate of the town existed here belonging, not to the first *cerchio* (Note H) but to the more ancient epoch, when Florence had not yet the area comprised in the first *cerchio*.

70

Coming back to the *Piazza del Duomo* we see in front of the Canon's residence (No. 31) a small loggia and two niches containing the statues more than life size, of *Arnolfo* and *Brunellesco*, by the modern sculptor *Pampaloni* (1830).

In one of the rooms in this palace is a Virgin and Santa Reparata bearing the insignia of Florence, by *Ghirlandajo*.

On the site, now occupied by the three palaces already mentioned, the old houses projected a great deal towards the Cathedral and had in front sepulchral arches; when the *Piazza* was enlarged, these sarcophagi were transferred to the court of the

*Riccardi Palace* (§ 251). At this time the *Canonica del Duomo* (Canon's residence) existing in the same place, was reduced in size. It then occupied the whole group of houses and included several little lanes and small piazzas. The Canons residence had the privilege of immunity, but, much advantage being taken of this privilege, it was removed in 1754, when the streets were opened to the people. Beyond these three palaces, we find a narrow passage which changed its name of *Via del Campanile* to that of *Via della Morte*, after the legend, still popular among Florentines, of *Ginevra degli Amieri*, the wife of one *Francesco Agolanti*.

Ginevra, having fallen into a swoon, which was mistaken for death, was buried alive in the family vault, between the Cathedral and the *Campanile*. Recovering consciousness she succeeded in opening the tomb; and, getting out, dragged herself quite exhausted along the narrow street to her home. But her husband supposing her to be a spirit, refused to open the door. She then went to her father's house, but again being refused admittance, she sought the house of one *Antonio Rondinelli*, near the street still bearing his name. This man was a former lover of Ginevra, whose father had forbidden the marriage for the political reasons that obliged her to accept as a husband *Francesco Agolanti*. At the house of Rondinelli, she was received by his parents, and afterwards, the tribunal having annulled her former marriage, she married him. This pathetic legend still serves as subject to a number of popular ballads (often of very faulty verse but full of real sentiment) which are sold in the streets for one *soldo*. It inspired also a dramatic composition very popular in Florence and usually represented by *Stenterello*.

Ginevra  
degli Amieri

71

## La Misericordia

Between *Via della Morte* and *Via Calzaioli* are the headquarters of the *Misericordia*.

The  
Misericordia

72

This company was founded in the XIII century by a porter, named *Pietro Borsi*, for the purpose of carrying the dead to burial and conveying to the hospitals or to their houses sick or wounded persons found lying on the streets during the civil wars and pestilencies that afflicted Florence in that century. The people applauded the pious and noble attempt of *Pietro Borsi* and of some of his companions and in a short time the *Misericordia*, aided by alms and assistance of every kind, increased in number and became prosperous. In 1425 it was united with the Company of the *Bigallo*, which was not willing to carry the dead and wounded; so the town was reduced to its former pitiful condition, and the usefulness of the *Misericordia* becoming more necessary than ever, that society again became an independent body. New laws were made in 1491 and approved by the Archbishop *Rinaldi Orsini*. The Republic, and later the *Medici*, granted many privileges to this Brotherhood. In 1576 the Grand-duke *Francesco I* installed it in its present quarters in the *Piazza del Duomo*, where it continues to perform the same sad and pious services under the original laws of 1491 (only partly modified in 1793 and 1797).

At present the *Misericordia* is one of the most popular and useful institutions in Florence and carries on its work with wonderful order and system. The King of Italy and the Archbishop of Florence are honorary chiefs. The Brethren of Mercy (as they call themselves) belong to every class of society. Gentlemen of the aristocracy and men of the people, consider it an honor to be allowed to fulfill the effective services of the order. The work is not only voluntary but every brother pays yearly a small sum which varies with the ability of the donor. The brethren are divided into many grades from the novices, named *stracciafogli* (day-books) to the *capiguardia* (head-guards; captains), the latter being 72 in number as the disciples of Jesus Christ.

When a dead body is to be carried to burial, or a sick-person to the hospital, the bell of the Church calls the Brethren who come immediately to the *Misericordia*. From the sound of this bell one can understand what



has happened - and when the Florentines hear the bell ring twice, which means an accident (*suonare a caso*) they gather around the *Misericordia* for further news. Some times the bell rings twice (*a caso*) and after a short interval three times (*a morto*): this means that the misfortune has been followed by death. The *Brethren* on duty, when assembled by the sound of the bell, come out carrying a litter and dressed in a long black robe (formerly the dress was red) and hood which covers the face, leaving only two holes for the eyes; so that it is impossible to recognize any one. The boots only, showing from the bottom of the robe, sometimes reveal the rank of the wearer: big heavy boots of a workman are often seen next to the fine boots of the gentleman. The *Brethren* never unveil their faces, but if, when nursing a sick person, they are obliged to raise their hood, they are forbidden by the strict laws of the society to recognize the people around them even if they are their most intimate friends. On returning from their work of Mercy, the first two *Brethren* who put their feet on the threshold of the church, turning to the next two, say: *Dio gliene renda merito* (May God reward you) and they answer: *Ancora a Lei* (and you also). This form of salutation is repeated along the line until the last two *Brethren* have entered. When the *Misericordia* passes



The *Misericordia* conveying a sick person to the Hospital

along the streets of Florence, so great is the respect of Florentines for this Brotherhood, that everybody raises his hat reverentially. Every member of the Royal family of Italy belongs to the *Misericordia* and the late *Amedeo*, duke d'Aosta (father to the present Duke and brother of the King) was one of the most constant and liberal members.

Following the example of Florence, every town and village of the surrounding country has at present its *Misericordia*. These generally wear a white dress with a white hood, and often, walking in the country, one meets a long row of these white *Brethren* conveying some poor sick person to the hospital of Florence. At the gate of the city they must give the burden to the *Misericordia* of Florence which alone has the right of taking their sick to the hospital, as it alone has the privilege of lifting any wounded person lying in the street. When a *capo guardia* dies, the funeral is held in the church of the *Misericordia* and, as a sign to the people, a catafalque is raised half outside the entrance door.

Inside the church is an Altar by *Andrea della Robbia* (The Virgin with Saints) a \*Statue of St. Sebastian and an unfinished Virgin by *Benedetto da Majano*.

The wardrobe is opened to the public on the 20<sup>th</sup> of January (fête-day of St. Sebastian) and the two following days only.

A popular and noteworthy custom (derived probably from the fact that St. Sebastian was the protector of works of Mercy) still exists among the lower

classes of Florence. On the fête-day of that Saint, if a Florentine asks a friend to lend him some money, when he receives it, he simply says: *Dio gliene renda merito e San Bastiano* (God and St. Sebastian will reward you); the debt is paid in no other way.

Turning to the left, we enter *Via Calzaioli*, the most central and crowded street in the city. It was formerly divided into three narrow streets, viz: *Corso degli Adimari*, *Via dei Pittori* (of the painters), *Via dei Caciaioli* (cheese-mongers). It took the name of *Via Calzaioli* (of the stocking makers) at the beginning of the XVI century, because of the many hosiery shops and manufacturies of serge stockings (*calze di rascia*) there. These stockings were very common in Florence, and Emperor Charles V, when he made his entry in 1536 wore a pair of them, perhaps as a compliment to the city.

The Corso degli Adimari extended from the Piazza del Duomo to the Via degli Speziali. It was so called after the powerful family of Adimari which owned houses and towers there, which fact is recorded on a marble slab inserted in the wall to the right when entering *Via Calzaioli* from Piazza del Duomo. The Adimari houses occupied the whole length of the street.

Immediately beyond this marble slab, on the same side, is another, telling the passers-by that *Donatello* and *Michelozzo* had their studio in that house, probably when working together on the beautiful Monument in the Baptistery for Pope John XXIII. Opposite, on the left side, is another marble tablet recording the widening of the street (1842-1864). The first houses on the left side, extending to the Palazzo *Agolanti* also belonged to the *Adimari*. At the corner of *Via delle Oche* was the Palazzo *Agolanti* belonging to the first husband of *Ginevra degli Amieri* (§ 71).

The other corner of this same *Via delle Oche* was occupied by the *Loggia* of the Adimari, whose houses continued to *Via del Corso*. There is an inscription in memory of this *Loggia* which was called the *Neghittosa* « the slothful » probably because, being very central, it was a favorite lounging place of the elegant and idle Florentines. In spite of this simple explanation, both historians and archaeologists explain the origin of this name in a most elaborate way, which we repeat simply for a curiosity. The Adimari were usually called « *i nipoti di Cosa* » (the grand-children of *Cosa*) *Cosa* being the name of a very learned woman among their ancestors, and the Church of Sta. Maria, which they had built in the *Corso degli Adimari*, came to be called « *Nipoticosa*. » The historians say that from this last word, by another still more extravagant corruption, came the name of « *Neghittosa* » given to the *Loggia*. The branch of the family, to which the *Loggia* belonged, was called the *Adimari-Cavicciuli*.

The Adimari family descends, without doubt, from the ancient Marquis of Tuscany, who came to Florence during the XI century, and made his home in the street named later Adimari. The members of this family soon took part in the government; and when the factions of Guelphs and Ghibellines arose, they joined the Guelphs. After the battle of Monte-Aperti, the defeated Guelphs were obliged to leave Florence but, having conquered at Benevento, the gates

Via  
Calzaioli

74

Adimari  
family

75

of their own city were re-opened to them, and they enriched themselves with the spoils of the Ghibellines who were in turn exiled by them. There being no longer occasion for strife with the Ghibellines, the Guelphs split into different parties and when the factions of *Neri* and *Bianchi* (black and white) divided the town, branches of the Adimari, already very numerous, took opposite sides.

*Filippo*, named *Argenti*, because of his great riches (which allowed him to shoe his horses with silver), belonged with all of his branch, the Adimari Caviccioni, to the *Neri*. All the other Adimari took part with the *Bianchi*. When in 1302, Charles of Valois came to Florence, he took up the cause of the *Neri*, the *Bianchi* were banished and among them Dante Alighieri, the father of *Petrarca*, and all the Adimari except the branch of the Caviccioni, who were raised in power and to whom were given Dante's property. Hence the hatred, and the bitterness of the great poet against those who had caused him to be banished, and who had robbed him of his estates.

He reproaches the Adimari with cowardice and avarice and in canto XVI of *Paradise* makes his great grand-father say, when he tells him the State of Florence and of its families in the XI century:

« L'oltracotata schiatta, che s'indraca  
Dietro chi fugge, ed a chi mostra il dente  
Ovver la borsa, com' agnel si placa,  
Già venia su, ma di picciola gente. »

« The insolent race, that like a dragon follows  
Whoever flees, and unto him that shows  
His teeth or purse is gentle as a lamb,  
Already rising was, but from low people. »

Trans. by LONGFELLOW.

In 1328 the Adimari were again allowed to reenter Florence, but they had lost much of their influence. In 1343 they gained a little of the popular favor, when Antonio Adimari put himself at the head of the conspiracy by which Walter de Brienne, duke of Athens was chased from Florence; and thus Adimari and his family were made *« di popolo »* (Note B).

In order to retain this privilege, many of the Adimari renounced their family name and arms, and thus new families were originated. The last of the Adimari family died in 1736 and the name and estate went to the *Morelli* family.

The arms of the Adimari were: a shield, horizontally divided, upper part, gold, lower, blue. But the different branches of the family introduced many changes.

76

Cerretieri  
Visdomini

Near the marble tablet recording the *Neghittosa*, another slab reminds us that in that house lived the poet *Salomone Fiorentino*. Resuming our walk, we find at our right a house once belonging to a certain *Cerretieri Visdomini*. This man, in order to flatter the Duke of Athens, put his arms - a double tailed lion rampant - above his house. When the Duke of Athens was chased from Florence, his minion, Cerretieri Visdomini, was torn to pieces by the indignant Florentine mob. The arms were left and are still to be seen over the following inscription

CON QUESTO CHE FU LO STEMMA  
DI GUALTIERI DUCA D'ATENE  
UN CERRETIERI VISDOMINI DA MALA AMBIZIONE TRATTO  
LE SUE CASE IN ONTA ALLA CITTÀ OPPRESSA  
NON IMPUNEMENTE CONTAMINAVA  
With this, which was the shield  
Of Walter, Duke of Athens  
One Cerretieri Visdomini, urged by evil ambition  
To the shame of his oppressed city  
Contaminated his dwelling, but not without punishment

77

At the corner of Via del Corso at our left, was the church of Sta. Maria Nipoticosa, which having a lily (symbol of the Virgin, and arms of the town) carved on the façade, gave the



name to this corner of *Canto del Giglio* (the corner of the lily). The Church was built in the XI century and suppressed in 1769. On a pulpit attached to the outer wall, good Archbishop Antonino used to preach.

Here ended the first division of the street, and the second one, from this point to the church of Or San Michele, was named *Via dei Pittori*, because artists had their booths here and waited for the commissions which they executed in their workshops in distant parts of the city.

On the left, half way between Via del Corso and Via de' Tavolini, was the church of San Bartolommeo, which a marble slab informs us was built in the XI century and demolished in 1768. Opposite this, at our right, stood formerly the houses, the *Loggia* and the tower of the *Macci*, which extended to the church Or San Michele. But after the XIII century, the Macci, violent Ghibellines, were obliged, after many sentences pronounced against them, to retire into more humble dwellings behind Sta. Croce and these houses in Via Calzaioli remained the property of the Community.

Between the suppressed church of San Bartolommeo and Via de' Tavolini probably stood some gates belonging to the first circuit of walls, because, in the tearing down of old buildings there, an old dungeon door was found, very likely one that had been at the gate of the town, and near it some walls which looked like the foundation of a tower.

To our right is the Church of Or San Michele.

### \* Or San Michele

There was formerly on the site of this Church a large orchard with a little oratory dedicated to St. Michael. The *Signoria* ordered *Arnolfo di Cambio* to build a *Loggia* to be used as a corn-market. *Arnolfo di Cambio* demolished the little Church and built the *Loggia*, which at first was simply of red brick with a wooden roof. The *Signoria*, having allowed the Oratory of St. Michael to be destroyed, was obliged to have another church built. *Simone Talenti* was ordered to begin it opposite the new *Loggia*. Meanwhile the corn was bought and sold under this *Loggia* and the name of *Or San Michele* may be derived from « *Hortus* » (a garden), or « *Horium* » (a granary), of St. Michael. The upper part was a magazine for the storage of corn, which the *Signoria* purchased every year in large quantities to provide for the people at a reasonable price in case of famine. As *Arnolfo di Cambio* had built only in red bricks, *Taddéo Gaddi* (in the year 1338) covered it with hard stone. The building is almost square, the arches are not Gothic but rounded, resting on columns supporting the vault, over which is the upper story. In this story are two rows of large windows adorned with small marble columns, bearing the insignia of the Republic.

Or  
San Michele  
78

The upper part of this building is finished by a parapet, built of pierced stones, supported by brackets placed at regular intervals.

Shortly after this *Loggia* was built, a painting of the Virgin, generally attributed to *Ugolino da Siena* but really a work by *Bernardo Daddi*, was hung on one of the pilasters. Florentines attributed to this image the power of doing miracles and used to bring offerings to it. During the plague of 1348 so many presents were offered to this sacred image that the *Loggia* was changed into a church, the work being intrusted to *Orgagna*. On the 13<sup>th</sup> of August 1365 the Republic declared this Madonna to be the special protector of Florentines and that on Assumption day the *Signoria* should visit it, bringing a basket of fruit as an offering.

As the *Duke of Athens* was chased from Florence on St. Anne's day (26<sup>th</sup> of July 1343) this Saint was declared a factor of Florentine Liberty, a chapel in the church was dedicated to her, and even now, it is the custom to hang outside around the church, the old flags of the different guilds (arts and trades) of the town, in observance of that memorable day. As the Guild of Wool had already the superintendence of the Duomo, and the Guild of the Merchants that of San Giovanni, that of Or San Michele was given to the Guild of Silk. This Guild having asked permission to place in a niche outside the church the statue of its patron Saint, permission being freely granted by the *Signoria*, the different Guilds of the town requested the same privilege. This church thus became the peculiar property of the merchants and artisans of Florence and one of the most interesting buildings in the city from a historical as well as artistic point of view. The church was not finished until 1359, and only in 1366 were the arches of the *Loggia* filled and the rich and fanciful ornamentation of Statuettes and Medallions was added by *Simone Talenti*, *Giovannello Buonafede*, and *Matteo di Cione*. The medallions of *Luca della Robbia* surrounding the *Loggia* correspond with the statues beneath.



St. Stephen (Ghiberti)

We now describe the different statues of the exterior of the church giving the history of each.

On the West: *St. Eloy-St. Lo* or *Eligius*, the patron of farriers, blacksmiths and workers in metal (*l'Arte dei Maniscalchi e degli Orafi*) attributed to *Nanni di Banco*. Rather a good work were it not so meagre and stiff. It is however superior to his usual style. The bas-relief below representing a miracle of St. Eloy is probably by *Nanni di Banco*. The arms of this guild were a pair of blacksmith's tongs.

\*\* *St. Stephen* by *Lorenzo Ghiberti* (1428) one of the finest statues adorning this church. The beautiful drapery, the noble head, the fine polish given

to the bronze, all are excellent. Placed by the Guild of Wool (*Arte della Lana*) whose arms are: a white sheep with a small white banner bearing a red cross on a blue ground.

\* *St. Matthew* (1420) by *Ghiberti*, cast with the help of *Michelozzo* (1422) who also gave the design for the niche. A good statue – the folds of the drapery are better than in the statue of *St. Stephen*. Above the \* « *Annunciation* » by *Niccolò Aretino* much commended by *Vasari*. This niche belonged to the Guild of the Stock-brokers (*Arte del Cambio*) connected with the mint; whose arms consisted of: Gold coins on a white ground.

On the North: Guild of Swordmakers and Armourers (*Arte dei Corazzai e Spadai*). The niche formerly contained the celebrated *St. George* by *Donatello* now in the National Museum (§ 356). As this niche is less deep than the others on account of the staircase inside, it was feared that this precious statue might be seriously damaged. A rather poor cast at present occupies the niche. Above it are the arms of the Guild: a coat of mail and rapier. The remarkable bas-relief below represents the legend of the Saint slaying the dragon.

The second niche contains four saints by *Nanni di Banco* placed by the four Guilds of Smiths, Carpenters, Masons and Sculptors (*fabbri, legnaiuoli, muratori e scalpellini*). They represent four sculptors *Claudius, Nicostratus, Sinfronius, and Castorius*. This group has little artistic merit. The bas-relief below is very good. The arms of these four guilds were:

For smiths – a pair of large black tongs on a white ground; for carpenters – a green tree with a little box tied at the trunk, on a white ground; for masons and sculptors – a white hatchet on a red ground.

The medallion above

in *della Robbia* ware, containing the arms of the masons is one of this artist's first attempts to introduce color in the clay before applying the varnish.

*St. Philip* by *Nanni di Banco* – was made for the Guild of Shoemakers (*Arte de' Calzaioli*) whose arms were three black stripes on a white ground – the bas-relief is good.

*St. Peter* by *Donatello*, not a very good work. The Guild of Butchers (*dei Beccai*) was little satisfied with it. The medallion above containing the device of this Guild, a goat (*becco*) rampant on a white ground, is a very fine specimen of *Luca della Robbia* ware.

On the East (*Via Calzaioli*): *St. Luke* by *Giambologna* – a fine specimen of this artist's style of composition and treatment. The statue was cast in bronze by *Alberghetti* (1562). This work of art belongs to a much later period than those already mentioned. *St. Luke* was the protector of the Guild of Advocates (*l'Arte dei Giudici e Notari*) whose arms are a gold star on a blue shield.

\*\* *Jesus Christ making St. Thomas touch the wound in his side*. *Donatello* commenced to decorate this niche, but died before finishing it; the task was continued by *Verrocchio*, and finished in 1483 after many years of work.

This group is executed with great skill, although, from the multiplicity of folds causing the drapery to appear somewhat confused, the work seems to be rather that of a painter than of a sculptor. It was executed by order of the *tribunale della Mercanzia* (the legal body authorized to settle any differences which might arise in commercial



St. Matthew (Ghiberti)

80



Jesus Crist and St. Thomas  
(Donatello and Verrocchio)

81



transactions). This group is surmounted by a *Luca della Robbia* medallion, having in the centre the Lily of Florence. The arms of the Tribunal of the Merchants are a white ball with a red star over it.

\*\* *St. John the Baptist*, the first statue placed outside the *Loggia* in 1414, by *Ghiberti*, inferior to the statues of *St. Stephen* and *St. Matthew* by the same artist. It was executed for the Guild of Foreign wool merchants (*Arte di Calimala o dei Mercatanti*). The arms of this Guild consist of an eagle grasping a bale of wool, on a red field.

82



St. Mark (Donatello)

A curious MS. of the Laurentian Library, *Codice del Biadajolo* (§ 203), written by a corndealer (Domenico Lensi) has a miniature representing the Piazza Or S. Michele in 1329 when only the *Loggia* for the corn market, with the tabernacle of the Virgin, existed on the Piazza.

83

Entering the Church, the first thing which impresses us is the peculiar form of this building, quite different from that of any other church, not having lost at all the character of the old *loggia*. The structure is fine, the vaulting, supported by square columns and pilasters, is decorated with frescoes (by *Jacopo di Casentino*, a pupil of *Taddeo Gaddi*) the remains of which are worthy of note. The vaulting was originally blue

On the South: *St. John the Evangelist* by *Baccio di Montelupo* (1515). Too stiff and too much of an academy study. Made for the Guild of silk (*Arte della Seta*) whose arms, in the medallion above, consist of a gate beneath a red arch on a white shield.

An empty niche belonging to the Guild of Physicians and Apothecaries (*Medici e Speziali*), whose arms, the Madonna and Child, can be seen in the lovely medallions above the niche, was formerly occupied by the Madonna by *Simone Ferrucci*. In 1493 a Jew threw a stone at this statue, and, in consequence, was killed by the indignant populace. In 1630 the Madonna was transferred to the inside of the Church, a rumor having been started that it possessed the miraculous power of opening and shutting its eyes — so that a crowd of people was always attracted to the spot.

*St. James*, attributed to *Nanni di Banco*, poor in execution. A bas-relief below represents the execution of the saint. Above is his apotheosis. This niche belonged to the furriers (*Arte de' Vajai — ermines*). The arms are a white sheep with ermines on a blue field.

\*\* *St. Mark* by *Donatello*. This statue was much admired, particularly by *Michelangiolo* who said « If such the man really appeared when alive, the goodness stamped on his countenance must have vouched for the truth of what he taught. » This is another beautiful example of *Donatello's* skill in observing the laws of optics. *Cavalcaselle* says: « The art of creating form so as to appear natural at a certain distance or height, has seldom been better applied than in *St. Mark* by *Donatello*. » When the Syndic of the Guild of Flax Merchants (*Linaioli e Rigattieri*) saw the work in the *bottega* (studio) of the artist, he was so disappointed with it, that he almost wanted to refuse it. It was not until he saw it placed in the niche that his admiration, like that of all Florentines, knew no bounds.

The coat of arms of this Guild is a red and white shield vertically divided.

spangled with golden stars, of which some remains can still be seen above the altar of St. Anna. The heads of patriarchs and prophets are attributed to *Jacopo di Casentino*. The upper part only of the windows is filled with colored glass representing scenes from the life of the Virgin.

The first altar to the right contains a wooden crucifix, of the rudest workmanship. This crucifix became celebrated in



Shrine by Orcagna

Florence because bishop Antonino used to come and pray every day before it. Savonarola also used to kneel for hours before this crucifix.

And now let us sit on one of the first rows of benches and take a general view of the celebrated shrine containing the miraculous image of the Virgin, which once stood in the *Loggia*.

\*\* This shrine, the marvellous work of *Orcagna*, would suffice to make the fame of an artist immortal. Every thing in it is admirable. The whole edifice, although constructed in marble, has

Shrine  
by Orcagna

an appearance of lightness, the result of the elegantly wrought columns at the corners, with the angels carrying candelabra, of the beautiful cupola (in the form of a crown with the arms of the town surmounted by a statue of the archangel Michael) of the bas-reliefs, and of the ornamentation. The smallest detail of this wonderful work, in itself worthy of admiration, helps to make a chef-d'œuvre of the whole; a jewel which Florence is happy to possess and proud to show to her visitors. No other artist could have given such a local color to his work nor could have made such a picture of his carving and have applied the pointed style to Italian taste with such perfect skill.

As we have already mentioned, this shrine was constructed with the presents brought to the miraculous Madonna during the plague of 1348. *Orcagna* made the design, and was helped in his work by his brother *Nanni*. The reliefs contain scenes from the life of the Virgin - the one behind being of larger size than the others.

The reliefs on the northern side (left) represent - the birth of the Virgin and her presentation in the temple; - on the western side (front, beneath the Madonna) are the marriage of Mary and Joseph, and the Annunciation; - on the southern side is the birth of the Saviour and the Adoration of the Magi - on the eastern side (behind the Madonna) the presentation in the Temple and an Angel appearing to the Virgin to announce her approaching death. The larger relief represents the Death of the Virgin and her Assumption. Below this bas-relief, in gothic letters, are the words *Andrea Cionis Pictor Florentinus Oratorii Archimagister Extitut Hujus MCCC LIX*. All around alternating with the scenes from the life of the Virgin are represented the theological and cardinal virtues. At the angles are statuettes of prophets and evangelists holding scrolls of prophecy or gospel, and on either side of the picture are sculptured angels, bearing lilies and palms. On the step, on which the shrine rests, is a mosaic entablature surrounded by a pavement in marble of different colors - a light bronze railing, set in a marble frame, encloses the whole structure.

*Andrea* took fourteen years to finish this work which cost about 8600 golden florins.

This beautiful work has for us one fault. It is too large for so small a place, and stands in too dark a corner to be appreciated in all its detail. A large church like Santa Croce would be a more fitting frame for it.

The former picture by *Ugolino* was burnt during the fire of 1304. The present one is by *Bernardo Daddi* (1347) (attributed also to *Orcagna* and *Lorenzo Monaco*).

It represents the Madonna with the Infant Jesus on her knee.

The picture may be seen by applying to the sacristan, who, before removing the curtain will light the tapers in front of the image, according to an old custom which was enjoined by the Captains of the Company of Or San Michele, at one of the earliest meetings of their order.

Near this beautiful shrine at the left is the altar dedicated to St. Anna - renewed in the XVI century by the Medicis. The group is by *Francesco da San Gallo* (1522).

Above the altar to the left side of the church is the group of the Madonna and Child, which formerly stood outside the





Church of Or San Michele and former residence  
of the consuls of the Guild of Wool

church, in the niche of the apothecaries and physicians, as we have already mentioned (§ 82).

In the last pillar on the left side is the door to the staircase leading to the upper story.

The first decree issued by Cosimo I, as soon as he was created Grand-Duke, was to change the granary into a depository for State Archives in 1569.

The gates are no longer the original ones made by the celebrated *Mamo di Benincasa*, named *Di Cori*.

86

The church is joined by an arch to the opposite house formerly the residence of the consuls of the Guild of Wool - the most important corporation in Florence - owning in the XVI century more than two hundred shops, and supporting about 32,000 people. Although very much damaged, it is a fine specimen of Florentine architecture of the XIII century. At present the house is occupied by the curate of Or San Michele.

On the Piazza No. 19 almost opposite the niche containing the copy of Donatello's St. George, is the old residence of the Guild of Butchers. At present it is occupied by the Association of Charity (*Congregazione di Carità*) which helps the poor in Florence.

As we have already said, the *Signoria* ordered *Simone Talenti* to build another church opposite St. Michael, when the oratory was demolished. In 1616 this church came into possession of a fraternity of Lombard friars, who dedicated it to their patron St. Charles Borromeo. The simple but fine architecture of this little building makes it one of the most interesting of the town. Above the high altar is a picture by *Rosselli*.

To visit this church apply to the sacristan of Or San Michele.

In this church formerly on the 29<sup>th</sup> of September the *Signoria* made the offering of new wine, and after having it blessed, drank to the health of the Florentine people.

Porta Rossa

87

Continuing our walk, we will turn into *Via Porta Rossa*, the first street to the right; it was so named after a door of the second circuit of the walls built of brick without plaster. The first part of the street entering from *Via Calzaioli*, was formerly called « *dei Cavalcanti* » after an illustrious family whose houses were situated at the corner of *Via Calzaioli*. Their loggia was near the street to the right leading to *Or San Michele*.

Cavalcanti  
family

The *Cavalcanti* family originally from Fiesole, was powerful in Florence from the XI century. *Cavalcante* was Consul in 1176 and, after him, many of the family were dignitaries and magistrates. They belonged to the Guelphs. *Guido Cavalcanti* is one of the celebrated poets who preceded *Dante*, who asserted that *Guido* was better than *Guido Guinicelli*, in those days considered the greatest poet of Italy:

« Così ha tolto l' uno all' altro Guido  
La gloria della lingua. »

DANTE, *Purgatorio*, canto XI.

« So has one Guido from the other taken  
The glory of our tongue. »

Trans. by LONGFELLOW.

The family came to an end in 1727 and the patrimony went to the Cattani family. The coat of arms of the Cavalcanti consists of a number of very small red crosses covering a white ground.

At No. 3 on this same street was the laboratory of *Bernardo Cennini* who introduced the printing press into Florence in 1471 (§ 194).

A few steps further on we reach the square called *Mercato Nuovo*. The *Loggia* was built by *Giambattista del Tasso* (1547-51) by order of Cosimo I, Grand-Duke of Tuscany. The upper story, not easily seen, the windows being very small and almost hidden, served formerly for the keeping of the Archives of State. The fountain, a bronze boar, was placed there by the Grand-Duke Ferdinand II. It is a beautiful copy by *Tacca* of the marble one in the Uffizi Gallery (§ 143). In the middle of the pavement is a round marble-slab upon which the bankrupts were formerly obliged to sit. It is said that the stone was made round so as to resemble a wheel of the *Carroccio* whose bell named «*La Martinella*» was kept in the neighboring church of *Santa Maria sopra Porta*.



Bronze boar (Tacca)

Mercato  
Nuovo  
88

The *Carroccio* was a chariot drawn by oxen, which, at the time of the Commonwealth, the Florentine army carried to their wars in imitation of the armies of other communities of Italy, considering it a sacred palladium of Victory (See at the *Belle Arti* the picture of the *Battle of Legnano* by *Cassio* - § 301).

Over this chariot, a bell was placed, called by the Florentines the *Martinella* or the *Bellifera*, which was rung to summon the soldiers.

During the time of the Republic, this was the business centre of the city; and it has always been the favorite meeting place of people and merchants. The most important corporations had their assembly rooms in the neighborhood and the most powerful commercial firms had their shops here. No armed person could enter the *Loggia*, and it was an asylum for debtors. It has been lately decided that the empty niches on this *Loggia* be filled with statues of celebrated Florentines. At present only three are so decorated. The first one representing *Bernardo Cennini* is by *F. Mancini*. The second representing *Giovanni Villani* is by *G. Trentanove* (§ 564), the well-known sculptor of «*The Last of Spartans*» so much admired at the World's Fair in Chicago (1893). The third, representing *Michele di Lando*, is by *A. Bortone*. At some seasons of the year the market for the straw, used in making hats, is held here, and every Thursday morning in Winter and Spring there is a flower market.

Continuing our walk along the *Via Porta Rossa*, at No. 9 we find the *Palazzo Davanzati*, formerly *Davizzi*, a beautiful

Carroccio



specimen of the architecture of the XIV century. The coat of arms over a column in the court is attributed to *Donatello*.

Davanzati  
family

89

The **Davanzati** family had 44 *priori* and 10 *gonfalonieri* (Nota A). This family included many ambassadors and men of valorous deeds and was also remarkable for fervor in religion, and for the founding of the Convent of Santa Marta. *Bernardo Davanzati* was a well known historical and literary character. He translated *Tacitus* and wrote *The History of English Schism*, a work very highly thought of. The last member of this family was *Carlo*, who committed suicide by throwing himself out of a window of this house in 1830. The arms of the family are: A lion rampant on a blue field.

At No. 13, on the site of the ancient *Palazzo Torrigiani*, is the Hôtel Porta Rossa with projecting stories supported by brackets, one of the few remaining specimens of that old Florentine style. Turning to the right, the street opposite the Hôtel Porta Rossa, is named *Via Monalda* from the family *Monaldi* which here possessed houses and towers.

One **Monaldi**, named *Buonfigliolo*, was one of the seven founders of the order of « *Servi di Maria* » (§ 473). The arms of this family are a silver peacock on a red ground.

Continuing our walk we find the *Piazza Strozzi*, changed and modernized very recently (1892-1894) in the general rebuilding of the centre of the city.

Strozzi  
Palace

90

The splendid old palace commanding the Piazza is the \*\* **Palazzo Strozzi**, which, with the *Pitti*, *Riccardi* and *Palazzo Vecchio* place Florence highest among the cities of Europe as a Museum of Architecture. At present the principal entrance is from *Via Tornabuoni* because that street has become one of the most elegant in the town; but the most important façade was built towards the *Piazza Strozzi*, and the one facing *Via Tornabuoni* is of secondary importance. In opposition to other critics of Florentine Art who place *Palazzo Strozzi* on a lower level than the *Palazzo Pitti* and on the same as *Palazzo Riccardi*, we consider it the most excellent model of an ancient Palace in our city. The dimensions, smaller in this than in the other two above mentioned palaces, the imposing magnificence of the whole, the deep harmony of lines, the rich and noble elegance of proportions, give to *Palazzo Strozzi* the real physiognomy of a lordly dwelling, never contaminated by the prosaic invasion of government offices; a dwelling which was always a home, a fortress, a refuge to a strong race of noble men and women.

This palace was built in 1489 by order of the merchant *Filippo Strozzi*, who laid the foundation stone, according to the horoscope, at sunrise of the 6<sup>th</sup> of August 1489. The works were carried on until 1507 after the design and under direction of *Benedetto da Majano*, and continued after his death (1497) by *Simone del Pollaiuolo* named *il Cronaca*. The latter designed the imposing court and the cornice which was worked at from 1533 to 1536 and was finished only at one side. The palace was confiscated before it was finished and remained not only without the cornice but also without the façade on one side.

Adjoining this side some other houses were built later, so near as to allow room between for only a very narrow passage. The *Strozzi* family, not long ago, asked permission to close the two gates of this passage-way, but obtained it only under the express condition of leaving the two principal gates of the palace open, so that the people could pass through the court. Prince *Piero Strozzi*, present head of the family, caused the gates of the palace to be closed without opening those of the passage, and it appears that, the *Via degli Strozzi* being wide enough to allow both carriages and pedestrians to pass, the Municipality of Florence is not willing to raise a mean dispute with one of the most illustrious and liberal families in Florence.

The principal façade of the palace is composed of blocks of hard grey-stone roughly hewn. The magnificent cornice is of the Corinthian order. The design of the palace provided four doors, one on each façade, but at first only two were made and the third in *Via degli Strozzi* was opened only recently. The corners of this building are adorned with the well known iron lanterns, work of the celebrated locksmith *Niccolò Grosso* (named *il Caparra*) after the design of *Benedetto da Majano*. They are the richest and most elegant models of this kind of work existing, and are so valuable now that no Museum in the whole of Europe could afford to buy them were they for sale.

In the Middle Ages only the most powerful citizens had the right of adorning their palaces with such lanterns. The iron rings, found on many Florentine palaces, served to support banners, torches and were also put to many other uses, such as hitching places for horses etc.

All around the palace is a stone bench similar to that of *Palazzo Riccardi*, the rich people of that epoch building such projections to provide a resting place for the poor. At present a florist uses the bench as a flower shop and nothing is more picturesque than the contrast between the blooming and fragrant roses and the dark imposing building.

The interior of the Palace has also the aspect of a lordly residence. The recent important restoration made by the present Prince, *Piero*, has changed the old castle into a perfect model of comfort. It is elegant and quite modern, although none of its old characteristics have been changed. Worthy of notice is the large chimney in the hall for guards. It was formerly possible to visit the apartments and gallery; now the palace is closed to the public.

Two of the best works of this gallery have unfortunately been sold and are now at Berlin: the bust of *Marietta Falla Strozzi* by *Benedetto da Settignano*, and a picture by *Tiziano* (a portrait of the daughter of *Roberto Strozzi*) usually known as the *« Puttina »*.

Worthy of notice among the pictures that remain are: A portrait of a female *Strozzi* by *Leonardo da Vinci*. The Garden of Gethsemane by *Perugino*.



Strozzi Palace  
Lantern by Caparra

Portrait of Cardinal Bembo when young, by *Bronzino*.  
Portrait of the Poet Ludovico Martelli, by *Raffaello*.

Strozzi  
family

91

It would take too much space to give in detail the history of the **Strozzi**, the most important among the historic Florentine families still existing. We will, therefore, limit our remarks to a few words. The legend that the Strozzi originated from an Asiatic Proconsul is no longer believed. The first one mentioned with certainty in history is one *Ubertino Strozzi*, who lived in the XIII century, and belonged to the party of the people, proved by the fact that when in 1282 the Republic passed from the government of the « *Grandi* » (nobles) to that of the « *Popolani* » (people) (Note B) the Strozzi were admitted to the highest honors. The family included 16 *gonfalonieri* and 94 *priori* (Note A) and took an active part in the government during the whole time of the Florentine Autonomy. The men of this family were celebrated in politics, in sciences, in arms, and in art. Their name is written in gold in the annals in Florentine charity and munificence. The women, well known for their domestic virtues, were allied to the most noble and powerful families in Europe.

The deeds of this family and the benefits conferred by them upon their country are fully related in every book of Florentine history. We mention only *Filippo di Matteo*, who brought back to Florence, after an exile of several years, a large fortune, the result of successful business ventures; and to whom we owe, not only the most beautiful palace in Florence, but also the introduction into Tuscany of the artichoke and the « *fico gentile* » (a sort of very sweet fig).

The present head of the family is Prince *Piero*, Noble of Spain, Knight of Malta, Gentleman in waiting to her Majesty, the Queen of Italy. The other branches still exist and we shall have frequent occasion throughout this book to refer to incidents in their history.

The arms of the Strozzi are: a red band with three silver crescents on a gold ground.

Lo Strozзино

92

Opposite this palace is a smaller one built by *Palla Strozzi* about 1460, after a design attributed to *Michelozzo*. This palace is usually called « *lo Strozзино* » because it belonged to the younger branch of the family. The architecture is very beautiful.

Here stands the small and pretty Church of *Santa Maria degli Ughi* - built during the VII century. The bells, cast by *Niccolò Caparra*, whose deep full sound reached every quarter of the city, had the privilege of ringing the curfew at the hour of sunset. The church was suppressed in 1785. An oratory was founded here by Count *Filippo Strozzi* and then belonged to the order of Jesuits. It is closed now as it will probably be demolished.

Next to this church begin the modern palaces, built according to the latest designs, made for the rebuilding of the old centre of Florence.

Turning into the *Via degli Strozzi*, the street at the corner of which stands the principal *Palazzo Strozzi*, we reach *Via Tornabuoni*, along which, we continue our walk, turning to the right.

Tornabuoni  
family

93

The **Tornabuoni** were one of the numerous families sprung from the old family *Tornaguinci*, which, becoming too powerful, was excluded from the Magistracy of the popular government. Many members of the family hid themselves under other names, thus founding new families; and *Simone di Tieni* chose the name of *Tornabuoni* (1393). His arms were a shield quartered by a St. Andrew cross on a ground of gold at the sides, and green in the upper and lower part: in the centre is a lion rampant in which the green and gold are reversed, bearing on the shoulder a little shield with the arms of the people of Florence. The new family had 15 *priori* and 6 *gonfalonieri* (Note A). They



sided with the *Medici* and were related with them through the marriage of *Lucrezia Tornabuoni*, a distinguished literary woman, with *Piero*, son of *Cosimo il Vecchio*. *Niccolò Tornabuoni*, bishop and ambassador, introduced into Tuscany the plant of tobacco, called in consequence *Herb Tornabuona*. This family was merged into that of the *Medici* in 1790.

From the corner of the *Via Strozzi* to the Church of *San Gaetano* extends the Palace *Corsi Salviati* (No. 20) formerly the *Tornabuoni Palace* attributed to *Michelozzo*, well modernized in 1867. The pretty *Loggia* of the *Tornaquinci* was formerly on the right, opposite *Palazzo Strozzi*. The architecture is simple and imposing; *Michelozzo's* style is perfectly imitated in the façade and in the large court with its porch and terrace.

94

The *Corsi* family (formerly proprietors of brick furnaces) has been known since the XIII century - the name being mentioned in an inscription dated 1239 at the *Canto di Monteloro*. They had many palaces in town, frequently held important positions in the government and were connected with the best families. *Iacopo Corsi* who, for his great liberality, was called Father of the Poor, was one of the first men devoted to musical dramas. In 1591, in this palace, he caused to be represented the « *Dafne* » by *Rinuccini*, the first opera composed in Italy. *Giovanni* built the rich chapel of the family in the Church of *San Gaetano*. His daughter *Laura* was married to the Marquis *Giovanni Vincenzo Salviati* whose name was later joined to that of the *Corsi*. The arms consist of: a lion rampant on a ground of green and red horizontal bars, crossed diagonally by a silver band and the motto: « *Quant à Dieu plaira.* »

Corsi  
Salviati  
family

At No. 15 is the palace of the *Viviani*, heirs of the *Della Robbia* family. Now this palace belongs to Signor *De Angelis*. The pretty little palace of *Count Larderel* (No. 19), considered one of the best specimens of architecture in town, was built by *Dosio* for the *Giacomini* family (1558-1580). Its beauty and elegance consist in the pure and classic design carried out in simple and harmonious lines. - *Via Tornabuoni* ends with the *Piazza degli Antinori* where at No. 3 is the *Antinori's palace* built towards the end of the XV century after a design by *Giuliano di San Gallo*, for one of the *Boni* family. This came into the possession of the *Antinori* in 1600, when the former family came to an end.

95

The arms of the *Antinori*, still to be seen above the entrance door, are: a shield horizontally divided, gold in the lower part and lozenged gold and blue in the upper part. The *Antinori*, probably descendants of a branch of the *Buondelmonti* (§ 550), are a very old and noble family of which several branches still exist and which have included statesmen, artists, authors, valorous warriors, scholars and churchmen, who have been associated with every vicissitude of Florentine politics.

Antinori  
family

## San Gaetano

Opposite this palace is the Church of *San Gaetano* - built before the X century, originally called *San Michele Berteldi* after a family living in the neighborhood, afterwards *San Michele dei Diavoli*, on account of a figure of Saint Michael subduing the Demons and, later still, *San Michele Antinori*, after the family from whom it had received rich presents. Being

San Gaetano

96

96

finally bought by the religious order of the Theatins, it was rebuilt (1604-1648) under the special care of *Carlo de' Medici* (§ 242) whose conscience incited him to spend in sacred works the money wrongly acquired in holding ecclesiastical benefits, whose duties he had never accomplished. There were many architects employed, but the principal one was *Gherardo Silvani*. *Don Giovanni de' Medici* (§ 237) designed the ornaments in the nave. The façade is in the rather whimsical style of the XVII and XVIII centuries, overdone and ungraceful.

Inside in the right transept are the tombs of *Cardinal Bonsi* and five members of his family, patrons of the church. In the second chapel to the left and in the third to the right are good pictures by *Matteo Rosselli*. The silver tabernacle above the high altar, presented by the *Torrigiani*, is by *Ben. Petracci*. It is valued at 23,000 francs. At the end of the Choir, behind the high altar is a beautiful bronze Crucifix by *Susini*, given by *Don Lorenzo*, son of *Ferdinando I*.

Via  
Rondinelli

97

Coming out from the Church and continuing to the right we find the *Via Rondinelli*, where the *Rondinelli* family had their residence, one of whom married *Ginevra degli Amieri* (§ 75). At the end of *Via Rondinelli*, to the left, is the *Via dei Banchi*. The corner turning into the *Via dei Panzani* was called « *Canto dei Carnesecchi* » because the palace there belonged to this family. The entrance is in *Via dei Panzani* No. 12.

Pietro  
Carnesecchi

*Pietro Carnesecchi*, a Lutheran, was beheaded and burnt by the Roman Inquisition in 1562.

Via  
de' Banchi

All the right side of this street belonged later to the *Ginori-Venturi* family (§ 343). The palace *Pio* (No. 4) at present occupied by the *Bank of Naples* (*Banco di Napoli*) has several very poor pictures of *Poccetti's* school. It was built by order of the Senator *Giovanni Venturi*, after the design of *Buontalenti*. The Palace at No. 8 passed from the possession of the *Venturi* to that of the *Cini*. The corner of *Via del Giglio* was called *Canto dei Cini*. The palace being rebuilt later by *Fabio Arazzola Marquis of Mondragone*, after the design of *Ammannato*, the name was changed to *Canto del Mondragone*. This name and palace are quite well known in Florentine history because it is generally believed that *Mondragone*, noted for perversity, lent this palace to the Grand-Duke *Francesco I* for his first meetings with *Bianca Cappello* (§ 574).

Via  
Cerretani

Coming back to the *Via Rondinelli* and keeping on in a straight line, we enter the *Via Cerretani*, named after an old family now extinct. This street is more noticeable for the modern than for the ancient style of architecture. The first palace to the right, at the corner of *Via Rondinelli*, where lived the painter *Cigoli*, is called the « *Palace of the hundred windows* » (*Palazzo delle cento finestre*). After this, we soon reach the little piazza of *Santa Maria Maggiore* which existed before 1000.

## Santa Maria Maggiore

Restored in 1311 by *Arnolfo di Cambio*, this church was rebuilt and changed to its present condition in 1814 after design of *Gherardo Silvani*. During this restoration the bell tower which stood on the side of *Via Cerretani*, was demolished. The site it occupied is now marked on the wall of the church by the head of a woman, under which the name **Berta** is written. Tradition says Berta was a vegetable seller who left money to this church, on condition that the curfew should be rung all during the winter.

Inside the Church is said to be buried *Salvino degli Armati*, the inventor of eye-glasses, but the slab which covered his tomb has been lost. Next to this church was a convent of Carmelite friars, suppressed as were all others monasteries.

In the cloister was a sarcophagus containing the remains of *Brunetto Latini*, a celebrated philosopher, the master of Dante. He died in 1299 after having been Prior of the Republic.

Inside the church, in the chapel to the left of the choir, is a column, a remnant of that monument, and a bust of *Salvino degli Armati*. Above the altar is an admirable Byzantine image half in relief and half in colors, most interesting in the History of Art.

Returning to *Via Cerretani*, at No. 10, lives the *Baron comm. Krauss*, a great musician. He possesses an interesting collection of ancient instruments and of instruments used among savages.

The first street to our left is *Via dei Conti*, where at No. 1, died the celebrated surgeon *Ferd. Zannetti* (3<sup>d</sup> of March 1881). A marble slab above the door commemorates him. Opposite this, another marble slab records that the palace at the other corner and having the entrance at No. 8 *Via Cerretani*, was built by *Tommaso Bonaventura*, Count della *Gherardesca*, Archbishop of Florence, to be used as a college for priests. At present very badly restored, it is used for private dwellings.

Continuing our walk, the second street to the left is *Via della Forca*, where at No. 8 is the \**Palazzo Martelli*; containing some interesting works by *Donatello* among which are: the David with a broken arm (a work left unfinished by the artist); and a St. John Baptist similar to the one in the National Museum (§ 356). The gallery of paintings contains some good works; a *Conspiracy of Catilina* by *Salvator Rosa*, and a good Venetian female portrait by *Paolo Veronese*. The library is very interesting.

\* The tabernacle opposite this palace contains one of the best Madonnas by *Mino da Fiesole*. At No. 2 is a tablet indi-

S. M.  
Maggiore  
98

99

Via  
dei Conti

Via  
della Forca



cating the former residence of the Poetess *Maddalena Morelli*, who was crowned in Rome (her name in *Arcadia*<sup>1</sup> was *Corilla Olimpica*). In this same house lived *Mozart*.

Borgo  
S. Lorenzo  
100

Entering *Via Cerretani* we soon reach the last street to the left called *Borgo San Lorenzo*. At No. 4 are two marble inscriptions recording that this house belonged to the baker *Giuseppe Dolfi*, who joined in the conspiracy for Italian Independence. In this same house he entertained *Mazzini* (§ 418) and *Garibaldi* (§ 416). The Tabernacle at the corner of *Borgo San Lorenzo* is named *la torre Rotonda* (the round tower) in remembrance of a tower near the *Porta del Vescovo* (gate of the Bishop) which was not far from this spot, in the first circuit of the walls of Florence. This gate was thus named after the Palace of the Archbishop, which stands on the opposite side in *Via dell'Arcivescovado*. This spot is also known in Florence by the name of *Canto alla Paglia* (Straw Corner) because until a few years ago the market for straw and hay was held here daily.

Canto  
alla Paglia

<sup>1</sup> *Arcadia* is the name of a society of poets, which has existed in Rome for several centuries, all the members of which are known by a *nom de plume*.



S. Giovannino by Donatello (§ 356)

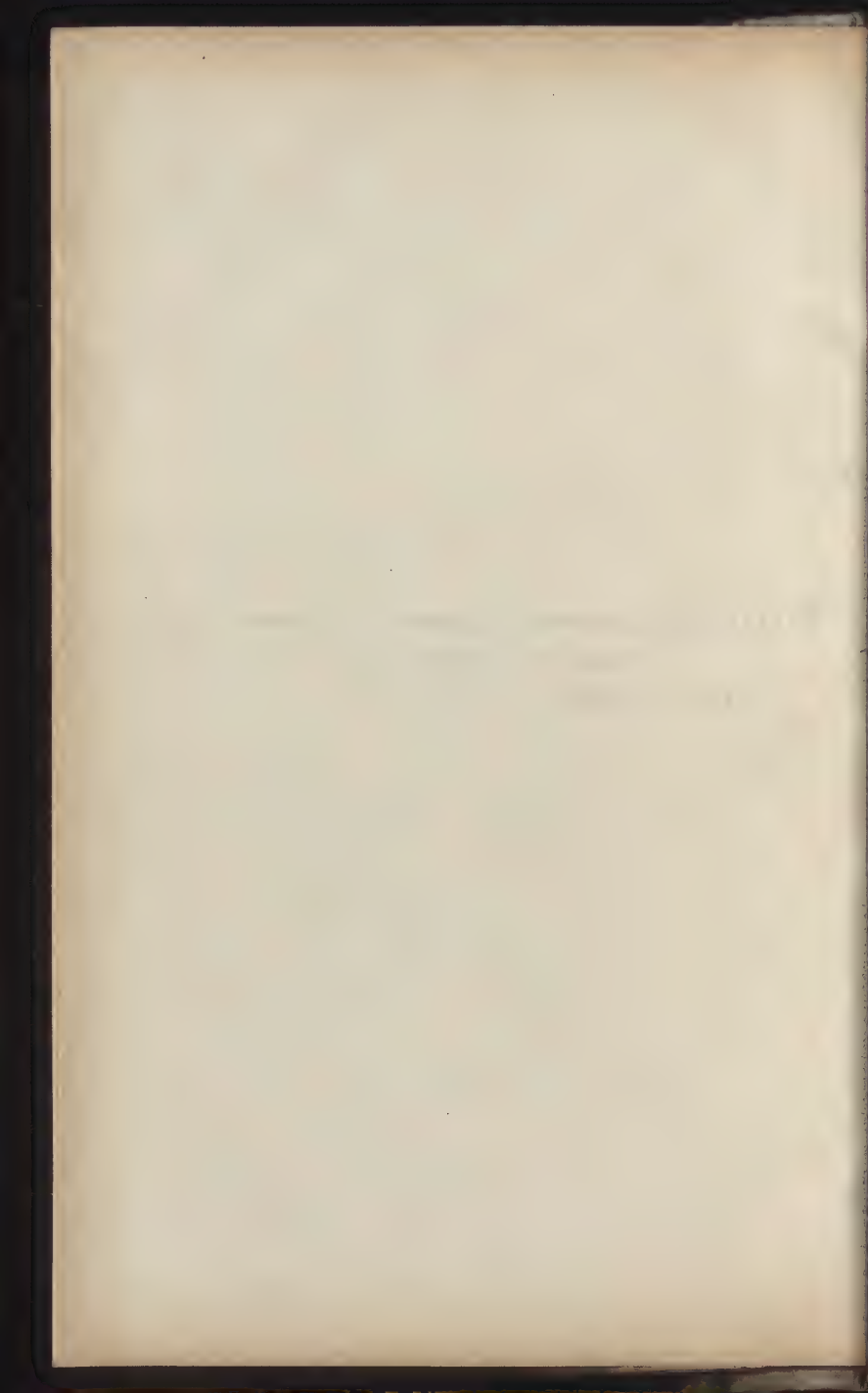
## WALK II

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**Piazza della Signoria - Loggia de' Lanzi**

**Palazzo Vecchio**

**Uffizi Gallery - Pitti Gallery**







## Piazza della Signoria

*Piazza della Signoria* is the centre of Florentine business life. Omnibuses start from here for the different parts of the City. The Post-Office is close by. The palace is the seat of the *Municipio*, and every legal act connected with the public administration, such as: births, marriages, deaths, etc., are to be registered here. The *piazza* would be rectangular if it were not for the *Palazzo della Signoria* which projects far into the square and occupies almost a fourth of the whole. It is one of the most beautiful squares in the world, and is in itself worthy of the name of Museum. On one side the *Palazzo Vecchio*, on the left the *Loggia de' Lanzi*, on the right the *Uguccioni Palace*, in the centre the fountain and the superb equestrian statue of *Cosimo I* by *Giambologna*, deserve the careful attention of the visitor. Formely the *Piazza* was a great deal smaller, the north and west sides being crowded with houses. It assumed its present proportions in the year 1356. The *Piazza* has been, for at least four centuries, the centre of Florentine political life, with which, owing to its frequent turmoils and revolutions, history can offer no parallel. All the Florentine Magistrates resided in the *Palazzo Vecchio*, while every public meeting connected with the Municipal administration, in which the people at large were interested, took place in the *Piazza della Signoria*, which thus earned for itself the name of the Florentine Forum - Let us recall (without attempting to write the history of the *Piazza*, which would necessitate the whole history of Florence):

- I. The death of Savonarola - 23 of May 1498.
- II. The turmoil of the Ciompi - 1378.

Piazza  
della  
Signoria

III. The expulsion of the Duke of Athens - 1343.

IV. The proclamation of the Tuscan universal suffrage - 1859.

The *Piazza* had different names according to the different governments which ruled the town. It was called *Dei Priori - Della Signoria - Del Granduca* - and finally *Piazza Nazionale*, during the French occupation in 1799. Now it has resumed its old name and is called *Piazza della Signoria*.

Statue  
of Cosimo I  
102

Let us begin to describe the *Piazza* commencing with the monuments which occupy its centre. The equestrian statue of *Cosimo I* (§ 235) by *Giambologna* (1587-1594) is one of the most beautiful monuments of its kind possessed by Florence. The details of the horse are wonderfully well modelled.

It is said that, when the statue was unveiled, the sculptor, hidden behind the scaffolding left around the pedestal, heard among other criticisms, that of a hostler's boy, who observed that the horse did not have the usual callosities on the fore-legs. The sculptor took the advice and corrected the defect.

The pedestal is adorned with a bas-relief of less value. It represents on one side the entrance of *Cosimo I* into Siena - on another the meeting of the council which gave him the title of Grand-Duke - on the third side Pope Pius V presenting him with the insignia of Grand-Duke. On the fourth side is an inscription commemorating the civil and political virtues of *Cosimo*. The fusion of the statue is by *Alberghetti*. It was made by order of *Ferdinando I*, the son of *Cosimo I*.

Fountain  
103

Between this statue and the *Palazzo Vecchio* is the great fountain of Neptune, surrounded by Tritons - the work of *Bar-tolommeo Ammannati* (1571).

Five artists entered into competition for this work. The best design was by *Giambologna*, but he was considered too young for so great a work - the second was by *Cellini*, but he was not chosen, having offended the Grand-Duke by some pretentious remarks - the third was that by *Ammannati*, to whom the work was ordered. The other two were of no importance.

Tribunal  
of the  
Mercanzia  
104

The size of Neptune is out of proportion with all the rest; the four sea goddesses, tritons and satyrs surrounding the basin are animated - the horses attached to the car are very spirited. Let us begin our walk around the *Piazza* at the corner of *Via de' Gondi*, behind the fountain (east).

At No. 8 we see the old residence of the Tribunal of the Mercanzia, a corporation elected by the *Arti Maggiori* (Major Arts) and composed of six foreign doctors of law and six Florentine citizens belonging to one of the Guilds in town. Here were discussed and decided all maritime questions and every bankruptcy. From every part of Europe appeals were made to this tribunal. Above the former entrance, now a window, is a bas-relief representing Christ. Under it is this inscription « *Omnis sapientia a Domine Deo est* » (*All wisdom proceeds from the Lord of Lord*). This palace had formerly a *loggia* painted by *Taddeo Gaddi*, *Antonio* e *Piero del Pollaiuolo* and *Sandro Botticelli*. On the façade are still traces of the

arms of the minor and major arts sculptured on a series of shields in horizontal line. The lily of Florence can still be seen. This palace is at present occupied by the first Department of public safety and barracks of the Municipal guards.

At No. 6 is the *Uguccioni Palace* built in 1550 by *Giovanni Uguccioni*, after a design attributed to several architects among others *Michelangiolo*, *Raffaello* and the two *Sangallo*. The façade really seems to have been drawn by *Raaffello*. The architecture is exquisite. Rustic on the first floor, Ionic on the second, Corinthian on the third. The cornice is lacking. Above the entrance door is a bust - probably of *Cosimo I*.

105

The *Uguccioni* were descendents of the family of consuls which governed the Republic in 1186. Later they resigned their position wishing to acquire the right of citizens so that very few were *Priori* (Note A). The last one was one *Bonaccorso*. The *B. Ricovero* one of the seven founders of the Serviti order (§ 473) belonged to this family. Charles VIII of France armed as knight one *Giovanni*, who was the first in the family to put in his Arms the three golden lilies of France.

Uguccioni  
family

This palace is now occupied by the « *Direzione Generale dei Benefizi Vacanti*. »

The corner of the palace was called up to the XVII century « *il canto dei Giugni* » from the name of an old Florentine family who possessed a *Loggia* here - since then it has been called « *Canto alle Farine* » because of the residence of the officers appointed to provide flour and food. Between *Via delle Farine* and *Via Calzaioli*, where are now private houses of no importance, there was formerly a church dedicated to *San Romolo* founded in the X century, which greatly projected on to the Piazza rendering it irregular. The Church was demolished in 1769.

Canto  
alle Farine

106

Worthy of mention was a gate by *Bernardo Tasso*, huge in architecture called *Porta a Rovescio*. It can be seen in the National Library (§ 137) in the collection of façades made by *Ruggieri*. The ancient meridian still to be seen over one of the houses marks the place where was the bell tower of the Church. Here we must notice the special veneration that Florentines have always had for *San Romolo*, the first protector of the town. He is now the Patron Saint of *Fiesole*, where every year on the feast of *San Romolo* (6th of July) is held a popular fair which ought to be seen.

Resuming the walk around the *Piazza* passing by the *Via Calzaioli* we find at No. 4 a modern palace built by *Landi* (1871) in the old Florentine style. The façade is beautiful in its simplicity especially the upper part. The lower part is a little too high and the shops and the almost square windows of the entresol spoil the style of the edifice. On the site of this palace stood until 1865 a wooden projecting roof called « *Tetto de' Pisani* » built by prisoners from Pisa after the defeat of 28<sup>th</sup> of July 1364.

Tetto  
dei Pisani

107

Those prisoners more than 2000 in number were taken to Florence in 42 carts along the *Via Pisana*, which ends at *San Frediano's gate*. When

they reached the gate they were taxed 18 *soldi* each, the price usually paid on every pig brought into the city. When the prisoners arrived in *Piazza della Signoria* amid other insults and signs of contumely they were each obliged to kiss the posterior of the *Marzocco* (§ 114).



### Loggia de' Lanzi

Loggia  
dei Lanzi

108

The beautiful *Loggia* to our right (if facing the *Palazzo Vecchio*) is the famous *Loggia dei Lanzi*.

This *Loggia*, so named after the Swiss guard (1541-1737) which had its barracks in the little street near by is also called *dell'Orcagna*, from the former general belief that *Andrea di Cione*, named *Orcagna*, was the architect. Recent documents prove that the works were only begun in 1376 and *Andrea di Cione* died in 1368. But as a first order for its construction is dated 1356 it may be that *Benci di Cione* and *Simone Talenti* directed the works (ended in 1387) using the drawing and



plans left by *Orcagna*. This *loggia* was built on purpose to provide a sheltered meeting place for the *Priori* (Note A) during the elections and other public transactions. From this *loggia* the decrees of Government were proclaimed to the people, who gathered in the *Piazza* at the sound of the Bell which still hangs in the Tower of *Palazzo Vecchio*. Five steps running along the front lead to the platform which is covered by a vaulted roof as are almost all the old constructions of Florence. The three large arcades resting on the solid but light and peculiar columns, and the elegance of its Corinthian capitals make of this *loggia* the most beautiful secular construction in the entire city. This style of architecture was so much admired by *Michelangiolo* that he proposed the *loggia* should be continued all around the *Piazza* built after the same design. But the scheme was abandoned as too extravagant.

Worthy of remark are the Medallions in front of the arcades representing the Theological and Cardinal Virtues (1383-1387) by *Giovanni d'Ambrogio* and *Iacopo di Piero*, drawings by *Agnolo Gaddi* and the coats of arms (1390) by *Niccolò Areentino*. Above the *Loggia* there is a terrace (restored in 1846 by Cav. *Poccianti*) which was transformed into a garden by the Grand-Duke *Ferdinando I* where, from the *Uffizi*, the Court went to listen to the music played by the military bands in the *Piazza* below.

For the collection of statues adorning the interior this *loggia* is considered by several modern critics as the most artistically perfect Museum in Florence. We give a brief description of them.

Statues  
under  
the «loggia»  
109

Of the two lions, the one on the left is by *F. Vacca* (17<sup>th</sup> century), the other, on the right, is an antique, as also are the six statues of Sabine priestesses or Roman matrons along the inner wall. Their attitude and drapery are very beautiful. They were brought from the Villa Medici in Rome in 1788. Cardinal *Ferdinando de' Medici* bought them from the *Capranica*. The one holding her hand over her face (the 3<sup>d</sup> on the left), a figure of « *Germania devicta* » the so-called « *Thusnelda* » is the most life-like and the expression of sadness is well depicted.

In front, to the right, is the \*\* **Rape of the Sabines** by *Giambologna* (1583).

The first idea of the artist was simply to show his great skill in carving by grouping three figures of different age and sex, - to represent: Youth, Manhood and old Age. In its composition this group is one of the best works of *Giambologna*. The man of letters *Borghini* advised him to call it « The Rape of the Sabines » and then *Giambologna* in order to give a more decided character to the work added the beautiful bas-relief. It was greatly admired; although *Santi di Tito* found some faults in the drawing. It is said that the handsome and gigantic *Bartolommeo Ginori* was the model for the youth.

To the left is the \*\* **Perseus with Medusa's Head** by *B. Cellini* (1545).

It is the chief work of the great artist and shows his genius. The pose is animated and fine although the head and body of Medusa streaming with blood are rather exaggerated. The casting of this work gave the greatest trouble to *Cellini* as he himself relates in his brilliantly written autobiography.



Perseus  
by B. Cellini

A young boy, son of a celebrated courtesan of Bologna named « *la Gambetta* », served as model. The pedestal is a study as important as the statue it supports. It represents the delivery of Andromaca by Perseus. The figures (in their pose and attitude) are so full of life that one can hardly believe they are not living flesh. One of the reliefs on the pedestal, now in the Bargello, is replaced by a cast.

In the second row to the left is a poor group by *Donatello* **Judith and Holophernes**. The bas-reliefs in the base, however, are very good.

This statue was made for *Ossimo il Vecchio* (the Elder) to adorn the Medici palace. When the Medici were exiled, the statue was placed in front of *Palazzo Vecchio* with the inscription « *Exemplum Salutis Publicae posuere civis* » as a symbol of Liberty destroying Tyranny. In 1506 it was placed to its present position.

Next to it is the \* **Rape of Polixena** by *Fedi* (1864). Although a modern work it is worthy to be placed near *Giambologna's* Rape of the Sabines. The figure of Polixena is too small.

In the centre is \*\* an antique Greek sculpture, restored by *S. Ricci*. It was found in a vineyard near the *Porta Portese* at Rome. It is supposed to represent **Ajax dragging the body of Patroclus**.

One of the most exquisite works in sculpture. The tender expression of the dying man, the lightness of the arm which seems, while giving support to the whole statue, to be hanging lifeless, make of this group a master piece.

Next to it is *Giambologna's* admirable group representing \* **Hercules slaying the Centaur**.

This group was placed in many different parts of the town. It was first at the corner of the *Carnesecchi* (§ 97) then at the foot of *Ponte Vecchio* (§ 637) and was put in its present position in 1838.

Five inscriptions are under the Loggia. One in Latin, by Dr. *Giovanni Lami*, records the substitution (in 1750) of the universal calendar for the Florentine one, in which the year began with the 25<sup>th</sup> of March.

The other four commemorate events in modern Italian history.

I. The five days of the celebrated revolution in Milan against the Austrians (1848).

II. The universal suffrage (*plebiscito*) of Venice made in order to unite Venice to the Italian government under *Vittorio Emanuele II* (1866).

III. The universal suffrage of Rome (1870).

IV. The names of all the Tuscans decorated during the wars for Italian Independence.

Above each is the emblem of the respective city.

In 1860 a barometer and a thermometer were inserted in the back wall of this loggia.

## Palazzo Vecchio

The *Palazzo Vecchio* (formerly called *Palazzo del Popolo*, *Palazzo della Signoria*, *Palazzo dei Priori*) was, during the time of the Republic, the residence and the fortress of the civil Magistracy, and of the Government. It stands on the South-East corner of the *Piazza della Signoria* and was begun by *Arnolfo di Cambio* on the 24<sup>th</sup> of February 1299. It is said that the celebrated architect took as a model the castle of the *Conti di Poppi*, built in *Cassentino* by his father *Lapo*. The palace was built on the site of the houses *Della Vacca* and *Foraboschi*, bought by the Republic. One cannot believe what is generally reported, that to avoid building on the site of the destroyed houses of the hated Ghibelline *Uberti*, the palace was not placed in the centre of the *Piazza*, but every thing tends to

make us suppose that the *Palazzo Vecchio* occupied a whole side of the *Piazza della Signoria* when the houses advanced much more into the *Piazza* than at present.

When it was first built, the *Palazzo Vecchio* had only three façades as to the back part, towards the *Via dei Leoni* two other palaces were joined the one of the *Capitano dei Fanti* (Captain of the Infantry) and that of the *Esecutore di Giustizia* (Head of the Police, Note C). *Cosimo I de' Medici*, who resided in the *Palazzo Vecchio* from 1540 to 1550 (before transferring his Court to the *Pitti Palace*) ordered *G. B. del Tasso* to enlarge it, including in it the two palaces in the rear, and later, in 1593, that side was finished by *Buontalenti* by order of the same *Cosimo*. Thus the *Palazzo Vecchio* stands now isolated and joined only to the *Uffizi* by a covered passage over

Palazzo  
Vecchio

110



Palazzo Vecchio

an archway. The rustic architecture of the exterior is marvelously imposing. The grey rough-stone work and its huge mass give to the observer an impression never to be forgotten. The irregular form of the building shows the different epochs in which it was erected and added to. The façade is irregularly decorated by two rows of windows of white marble in the form of an arch divided by a column, with a trefoil above each compartment and bearing the cross and the lily, alternately, in bas-relief, in the triangle above the two-arches. The windows on the ground floor are large and square with iron gratings. From the upper windows were hung (26<sup>th</sup>-27<sup>th</sup> of April 1478) the Archbishop *Salviati* (§ 591) and the other chiefs of the *Pazzi* conspiracy (§ 28) and the unfortunate *Baldaccio d'Anghiari* (§ 593) was thrown from one of these windows. From the window opening on the small balcony, on the 15<sup>th</sup> of March 1860, was proclaimed the Tuscan Suffrage (« *plebiscito* ») favorable to the annexation of Tuscany to the Constitutional Kingdom of Vittorio Emanuele II.<sup>1</sup>

The palace is crowned by a covered gallery supported by small arches and surmounted by guelph battlements (square).

Below the arches, on which rests the gallery, are painted on a blue ground the arms of the Republic and of the city, placed there in 1353, repainted in 1793 and restored in 1840.

### III

Arms of the  
Republic  
and of the  
city

These arms, nine in number, each of them repeated several times are as follows.

1. *A white lily on a red field.* The most ancient device of the city.  
2. *A shield divided perpendicularly in a red and white field.* The united arms of Florence and Fiesole dating from 1010; when the two cities had formed a defensive league, Florence withdrew the lily and Fiesole the half-moon, leaving both fields vacant.

3. *A red lily on a white field.* These arms of Florence were created in 1251 when the Guelphic faction having obtained the supremacy in Florence, the colors of the lily and the field were changed; so *Dante* allows *Cacciaguida* to speak thus in the XVI canto of the *Paradiso*:

« Con queste genti vid' io glorioso  
E giusto il popol suo, tanto che il giglio  
Non era ad asta, mai posto a ritroso,  
Nè per division fatto vermiglio. »

« With all these families beheld so just  
And glorious her people, that the lily  
Never upon the spear was placed reversed,  
Nor by division was vermillion made. »

Trans. by LONGFELLOW.

The Ghibellines retained the white lily and added the imperial device of the double-headed eagle.

4. *A shield with the word Libertas inscribed on a gold band drawn diagonally across a blue field.* Device belonging to the Priors of Art, later called of Liberty, adopted towards the close of the XIII century.

5. *A red cross on a white field.* Arms of the people when *Giano della Bella* was *Gonfaloniere* of Justice.

6. *Two golden keys crossed on a blue ground.* The arms of the Church, bestowed by Pope Clement IV in 1265 as a token of gratitude to the Guelphs

<sup>1</sup> A slab inserted in the wall outside the palace commemorates this important event.



who had assisted Charles d'Anjou in fighting against Manfredi, the adherent of the Ghibellines.

7. *An eagle trampling on a dragon with a small golden lily above the eagle's head.* Granted as was No. 6, only the lily was added by the Guelfs.

8. *Golden lilies on a blue field, and golden label.* Shield of Charles d'Anjou when in 1267, called by the Florentines, he assumed the signory of Florence.

9. *A shield divided perpendicularly: one side, golden lilies on a blue field; the other, red stripes on a gold field.* Arms of Robert King of Naples, whom the Florentines appointed *Signore* or Lord Paramount of the city, when Florence was threatened by the Emperor Henry VII in 1313.

In 1333 to the four angles of the gallery were attached four stone lions; these were later removed as being too heavy and beginning to show signs of crumbling.

The tower

112

On the side of the façade, the *Palazzo Vecchio* is surmounted by a tower, universally known for its elegant outlines and the inimitable boldness of its construction. It is placed out of symmetry - which adds to the originality of the Palace; as Arnolfo used the tower of the private dwellings of the *Della Vacca* to form the foundation for his tower. It was begun in the early part of the XIV century, and finished after several years. The tower, 93 m<sup>ts</sup> high, rises above any other building in Florence and in the front is supported only by the gallery running round the palace. At about two thirds of its height the tower is decorated by a gallery like the one of the palace, only the battlements here are swallow-tailed or Ghibelline (that is to say in the form of an M). Although the Republic was Guelphic, Florentines did not want to displease the Ghibellines by excluding their device from the *Palazzo*. Under the arches which support this gallery were painted in 1343 the shields of the 4 quarters and the 16 gonfalons dividing the government of the city.

Above the gallery are four large columns of hard grey stone supporting four pointed arches above which runs another gallery with Ghibellines battlements. The whole building is surmounted by a quadrangular construction above which are a ball and the standard bearing the favorite device of the lion.

At the foot of the tower was placed in the year 1353 a clock which struck the hour for the first time on the 15<sup>th</sup> of March of that same year; *Viviani*, the pupil of *Galileo*, modified it in 1667.

Before the principal entrance of the *Palazzo* facing the Piazza, was formerly a wide stone platform, extending along the Northern façade, which was called *ringhiera* or rostrum, a word derived from *arringare* «to harangue.» Here sat the *Signoria* during public festivals and ceremonies before the *Loggia de' Lanzi* (S 108) was built, and also after, on certain special occasions. Each Saturday night the trumpeter of the Commonwealth came here to sound the honors of the Justice administered during the week. On the first of May 1532, the last *Signoria* resigned its power from the *Ringhiera* proclaiming *Alessandro de' Medici* first Duke of Florence.

The  
«ringhiera»

113

114

On the right of the principal door (left of the observer) was, until a few years ago, the famous **David** by *Michelangiolo* now at the Belle Arti (§ 293). On the opposite side was the bronze statue **Judith and Olophernes** by *Donatello*, now under the Loggia de' Lanzi (§ 109). It was placed here in 1495 as warning to those who wanted to tyrannize Florence. This group had been found by Florentines during the sacking at the Medici palace after Piero de' Medici (§ 219) was chased from Florence. Alessandro de' Medici, who probably did not like this emblem of Liberty, caused it to be replaced by the poor group of **Hercules and Cacus** by *Baccio Bandinelli*, and which still stands on this spot. Michelangiolo had asked for this beautiful block of marble to make a Hercules to be placed as a companion to the David. Unfortunately Baccio Bandinelli succeeded in obtaining it, and made this work which has always been and is still the butt of all jokes, epigrammes and sarcasms of Florentines, who thus avenge their great Michelangiolo of the affront shown him.

At the end of the *Ringhierax* on a marble base with the insignia of the Republic in bas-relief, was the **Marzocco** by *Donatello* now at the Museo Nazionale (§ 356). It has been replaced by a bronze-cast.

The principal entrance door is surmounted by a large marble ornament in whose centre is carved the Monogram of Christ surrounded by a glory, placed there by the *Gonfaloniere Capponi*.

In 1527 the partisans of Florentine Liberty, making a last effort against the ambition of the Medici, nominated Jesus-Christ king of Florence and the Virgin Mary, Queen, in perpetuity. The vote was made at a full meeting of the Great Council; of 1100 votes Christ received but 18 and the Holy Virgin 24. During the siege (26th of June 1529) the election was repeated, but met with a strong opposition. Finally, however, it was accepted, and on the first of July the Monogram *I. H. S.* with the inscription *Rex Populi Florentini* was placed over the door of the *Palazzo Vecchio*. Later the inscription was changed into this one much prettier: *Rex regum et Dominus dominantium*, probably by the Medici who did not like the title of *King of Florence* given to any one but themselves.

On each side of the marble slab are two stone lions. The two insignificant statues **Philemon and Baucis** on each side of the entrance are by *Bandinelli and Rossi* and were used as chain-posts.

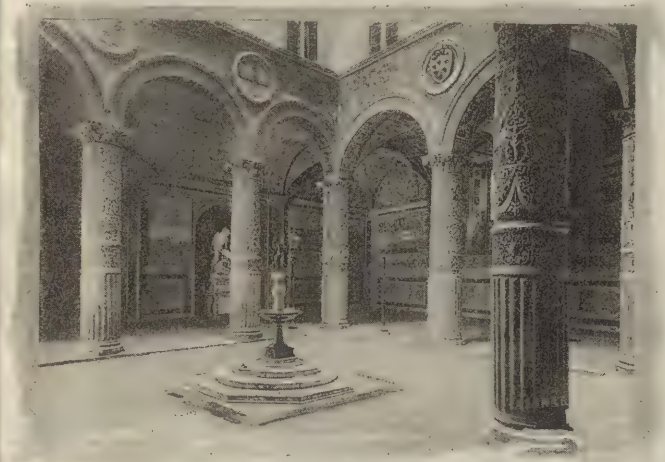
Court

115

Entering the palace by this door we are immediately in the \*\* splendid court, made after design by *Arnolfo*, surrounded by a colonnade of massive pillars, alternately round and octagonal. The original columns were of bricks but as they began to settle they were replaced by the present ones in 1450 by *Michelozzo Michelozzi* who was able to remove the old columns and substitute the new ones without affecting the solidity of the building.

All the stucco ornaments on the columns, the paintings on the vaultings, the lunettes, the medallions, the grotesques were executed in 1565 when Francesco (§ 239) son of Cosimo I was married to Giovanna d'Austria.

They are by *Cecchino Salvati*, *Marco da Faenza* and other pupils of *Vasari* who personally directed the works. The frescoes on the vaulting and walls represent various cities in Germany; in the lunettes are copies of medals commemorating the victories of *Cosimo I.*



Court

The two inscriptions on each side of the arch leading to the large staircase and to the other courts of the palace are: one a welcome in Latin, to the princess who came as a bride to Florence; and the other in Italian contains the date of the construction of the cortile and a list of all the artists who worked at the whole building. Another slab was lately placed here commemorating *Ferruccio* (§ 129).

The \*beautiful fountain in the centre, a basin of porphyry, worked by the mechanical system invented by *Cosimo I.*, is by *Vasari* and *Tadda*. The \*\*pretty statue in the middle, a the boy holding a dolphin, was made by *Andrea del Verrocchio* for the gardens of *Lorenzo de' Medici* at *Careggi* (§ 316).

Coming out from this cortile we ascend the wide staircase to our left, made by *Vasari* and ascending always keep to the left, we reach a small lobby. Immediately to our right is a door which leads to the **Great Hall** (*Sala dei Cinquecento*).

This hall was constructed by *Cronaca* in 1495 for the Council chamber and had been enlarged by the advice of *Savonarola*, so that it could easily accommodate about two thousand citizens. The whole space was filled with benches for the members of the council. The Signoria sat towards the North: to the South was an altar with a picture by *Filippino Lippi* (*Uffizi Gallery*, Tuscan school, No. 1268). *Antonio da Sangallo* directed all the works. *Savonarola*, whose statue by *Passaglia* was placed here in 1882, preached several times in this hall; when he was made a prisoner all the official reports of his trial and condemnation were read here, and here he passed his last night together with his two companions (§ 276). In 1503 when *Piero Soderini* (§ 603) was *Gonfaloniere* (Note A) *Leonardo da Vinci* and *Michelangiolo* were ordered to decorate the hall with frescoes from Florentine history.

116

Sala dei  
Cinquecento



The former executed a cartoon of the Battle of Anghiari (1440) and the latter designed his « Bathing Soldiers » (Battle of Cascina 1364). Both cartoons have perished as well as the small portion from Da Vinci's transferred in fresco to the wall, when the hall was divided in small compartments so as to be used as a barrack for the Spanish Soldiers. By order of Cosimo I, *Vasari* raised the hall and adorned it with the help of other artists such as *Cigoli*, *Ligozzi*, *Passignano* with the frescoes still existing representing scenes from the wars against Pisa and Siena. In the decoration the grotesque figures are by *Marco da Faenza*, the stuccoes by *Boscoli* and the wainscoting by *G. B. del Tasso*.

The statues of Clement VII crowning Charles V - of Giovanni de' Medici and the Duca Alessandro are by *Bandinelli* - who also began the statue of Leo X which was finished by *De Rossi* - who also made the statues representing Hercule's labours which are placed around the hall. Cosimo I had the altar removed and replaced by a large basin. This hall was used as a theatre and the Drama of *Ginevra degli Amieri* (§ 71) was represented here in 1546. Here was proclaimed the Grand-duchy of Tuscany on the 13th of September 1569; when a new duke was created, he received here the civic oath. Here was held in 1841 the second Italian Congress *Dei Dotti* (of the Scholars); and here also were the sittings of the Tuscan Parliament (1848, 59-60) and of the Italian from 1865 to 1870.

Sala dei  
Duecento

117

Crossing the Vestibule, which deserves notice for the frescoes by *Sabatini* and a beautiful marble door with twisted columns att: to *Donatello*, we enter the **Sala dei Duecento** (Hall of the two hundred) at present used for the town council.

(Apply for visiting to the guard; fee 1 fr.).

The walls are covered with tapestries, representing the History of Joseph. They are of Florentine manufacture and were made by *Jean Roost* with designs by *Bronzino*, *Salviati* and *Pontorno*; the carved wooden ceiling is by *Benedetto da Maiano*, the modern statue in the centre represents « Tuscan civilisation » and was given by Prince *Eugenio di Savoia-Carignano*.

In a small room next to this hall, is an old Panorama of Florence dating since 1490.

The same guard will show you into the **Quartiere di Leone Decimo** (visible only between 9 and 10 a. m.).

Quartiere  
di Leone  
Decimo

118

This suite of rooms must be visited in its chronological order; - the visit will be much more interesting if the tourist is acquainted with the Italian history of the XV and XVI centuries.

**Camera di Cosimo il Vecchio.** In one of the frescoes this prince is represented surrounded by his friends and artists such as: *Brunellesco*, *Ghiberti*, *Donatello*, *Toscanelli*, *Ficino*, *Argiropulo*, *Luca della Robbia*, *Fra Angelico*, *Fra Filippo Lippi*, *Andrea del Castagno*, *Paolo Uccello* and *Pesello*.

Another fresco represents Cosimo returning to Florence from exile, with the *Porta San Gallo* and the Convent (§ 310) destroyed during the siege in 1530. The fresco representing the building of *San Lorenzo* (§ 188) has the portraits of *Brunellesco*, *Ghiberti*, *Donatello* and *Michelozzo*.

**Camera di Lorenzo il Magnifico.** In one of the frescoes he is represented surrounded by his favorite artists - in another he receives present sent by several princes.

**Sala di Leone X.** On the walls: above the chimney the creation of 31 Cardinals - all portraits - in the back-ground are *Leonardo da Vinci* and *Michelangiolo*. On the opposite wall: the journey to Bologna and his entrance in Florence with the portraits of *Serapica*, *Bembo*, *Ariosto*, *Sannazaro* and *Pietro Aretino*. In the next wall: the capture of St. Leo and under it in *grisaille* « St. Peter of Rome »; - in the intrado of the large window, portrait of Caterina de' Medici (p. 227); to right Cosimo I (§ 235) and above it his wife Eleonora di Toledo; to left the duke Alessandro (§§ 231-232) and above, his wife Margerite of Austria. In the intrados of the other two windows, the cardinals Giovanni and Ippolito. The marble bust of Cosimo I, Leo X, Clement VII and his brother Giuliano are by *Alfonso Lambardi*.



The paintings in the ceiling represent: in the middle - the occupation of Milan and around it: Leo X when a cardinal being made prisoner at the battle of Ravenna; his return to Florence in 1512; his coronation and the expedition to Lombardy.

**Camera di Giovanni delle Bande Nere** contains his portrait, that of his wife *Maria Salviati* and of *Cosimo I* as a boy.

**Salotto di Clemente VII.** Interesting for the paintings representing scenes from the siege of Florence. Crowning of Charles V and in the medallions the wedding of Duca Alessandro with Marguerite of Austria and of Caterina de' Medici with Henry II.

**Camera di Cosimo I.** That prince appears surrounded by the artists who worked for him, such as: Tribolo, Ammannati, Tasso, Bandinelli, Cellini.... then the rout of the Barbaresques at Piombino; the capture of Porto Ercole; and the victory at Marciana against Filippo Strozzi (§ 563). In the medallions are the portraits of the Duchess Eleonora, of the Grand-duke Francesco and the four other princes: Giovanni, Garzia, Ferdinando and Pietro.

The figures are all by *Vasari* and the grotesque designs by *Poccetti*. Although of very small merit from an artistic point of view, these frescoes are interesting in as much as they are a true representation of historical facts which happened in that epoch when Vasari could paint portraits of the principal characters from life or from the descriptions given him by Cosimo himself. These rooms are now used as private offices by the *Sindaco*, and the members of the *Municipal Council*.

Returning now in the small vestibule leading to the *Sala dei Duecento* (§ 117) we find a staircase, through which we ascend to the **Second floor**, entering first the *Sala dei Gigli* or dell'*Orivolo* (of the clock) so named after a clock placed in 1500 by *Lorenzo Della Volpaia*. The banners of Italian cities grouped around a bust of Dante were placed here at the Dante festival in 1865. This hall contains the \*\*frescoes by *Domenico Ghirlandajo* representing St. Zanolì enthroned, with two other saints. Above, in «chia-roscuro», are six figures of illustrious characters from Roman history, and a lunette with a Madonna and Child full of beauty and grace. \*The grey and gold decorations are by *Ridolfo Ghirlandajo*. \*The ceiling is of wood with a frieze representing lions.

119

In one of the cases under the windows are the reproduction of all the medals representing the several members of the Savoy family from the founder *Umberto Biancamano* up to our day; a present from the town of Turin to Florence. In the other are all the prizes received by the public gardens of the Cascine (§ 616) in the different exhibitions. In another case are several mementoes of the patriot *Ugo Foscolo* (§ 420) found in his grave in the cemetery in London.

\*A handsome door with inlaid-work (portraits of Dante and Petrarca) by *Giuliano da Maiano* and *Francione*, enclosed in a fine marble work by *Benedetto da Maiano* with the inscription *Diligite iustitiam qui iudicatis eam* (referring to the statue of the Justice formerly above the archtrave and at present in the Museo Nazionale) (§ 364), leads into the *Sala d'Udienza* which contains frescoes by *Salviati* (story of Camillus). Then the *Cappella de'Priori* with a ceiling painted in imitation of mosaic by *Ridolfo Ghirlandajo* and a crucifix over the altar attributed to *Giambologna*. It was here that Savonarola took his Communion before his death. *Michelozzo* was the architect.

The next rooms were the apartments of the Priori but Cosimo I had them later decorated by *Vasari* and he lived in them with his wife Eleonora di Toledo. Her son Francesco was born in one of these rooms in 1541. But Eleonora was not the only woman who lived here; when Piero Soderini was Gonfaloniere (Note A) in 1502, these apartments were occupied by him and his wife, the beautiful Argentina Malaspini. These rooms were decorated by *Stradano* and *Vasari*. The subject is generally the apotheosis of the Medici. In the room next to a little terrace, formerly the chapel, are frescoes by *Bronzino* with three stories of Moses. The little *studio* between the terraces was a favorite with Cosimo I, who sat here, with Benvenuto Cellini, to restore his artistic treasures. From a little window near the ceiling he could assist without being seen at the meetings of the council in the *Sala dei Cinquecento*. In these rooms are placed several pictures modern and old - the garlands offered to the memory of King Vittorio Emanuele etc., etc. We cannot give a description of them as their position is not apt to be permanent. The last room called *La Guardaroba* has

wooden cabinets encircling the walls where the treasures of the Medici were kept. They were painted by the *Padre Ignazio Danti* who began them in 1563 and *Padre Buonsignori* resumed the work. They are maps of the different parts of the world and are appreciated even by modern geographers.

In one of these rooms was committed the murder of poor *Baldaccio d'Anghiari* (§ 593).

120

Descending now again to the court we can ask the porter to lead us to the top of the tower (308 ft. in height) commanding an admirable view of the town and its surroundings. In the tower is the prison called *Alberghettino* where in 1423 *Cosimo il Vecchio* was imprisoned. Here also *Savonarola* spent the days of his imprisonment. Crossing the 2<sup>d</sup> court and ascending two flights of stairs we find the *Sala dei Matrimoni* (wedding room) where the ceremony of the civil marriage is performed. It is decorated with beautiful tapestries representing the story of *Esther*.

Wedding  
room

### Loggie degli Uffizi

Loggie  
degli Uffizi

121

Between the *Loggia de' Lanzi* (§ 108) and the *Palazzo Vecchio* is a long narrow street surrounded by open porticoes.



Loggie degli Uffizi

It is one immense palace, filled with most precious art-treasures. The *Palazzo degli Uffizi* was built by *Vasari* by order of *Cosimo I*, who wanted to have in one building all the offices for administration: tribunal, archives, treasury, library, etc.... *Vasari* built it over other houses already existing, uniting to it part of the old Church of *San Piero Scheraggio*. Though not free in his design, as he had to adapt his work to the other buildings already there, *Vasari* succeeded in making a wonderful palace, with its open colonnades, with pillars of grey stone, the windows of the first floor admirably well placed; the whole harmonizing so

perfectly, that very seldom, except in Venice, is a building of such perfect style to be found. He shows himself here to be a better architect than painter. At his death, *Parigi* resumed the work strictly following the designs left by *Vasari*.

On our right coming from the *Piazza della Signoria* is the post office. It was formerly the Mint. The whole building was crowned by a large terrace which *Buontalenti*, by order of Ferdinando I, transformed into a corridor with rooms joined to it, making thus a second floor and beginning the Gallery of the precious art-treasures gathered by Cosimo I. The pillars of the colonnade are adorned with statues of celebrated characters placed here in the first half of this century by public subscription. We will begin from the first one near the post office. (See plan of the Uffizi Gallery, page 72).

1st *Benvenuto Cellini* by *U. Cambi* - jeweller and sculptor. Born in Florence in 1500, died in 1570. It is said that he was the one who killed the Constable of Bourbon at the Siege of Rome. Went to France and executed several works for King Francis I. Not only a celebrated sculptor, he wrote several interesting books, as: A Treatise on sculpture and of the way of working gold; and the « History of his life. » The Mss. is at the Laurentian Library (§ 203).

Statues  
of the Uffizi

122

123

2d *Guido Aretino* by *L. Nencini*. Born in Arezzo towards 995 - the date of his death is uncertain. He was a monk in the Abbey of Pomposa near Ferrara. He invented in 1023 the scale for music. He left several written works on music.

124

3d *Accorso Francesco* by *E. Fantacchiotti* - born in Florence in 1151, died in 1229. Celebrated jurisconsult, who taught law in Bologna.

125

4th *St. Antonino* by *G. Duprè* (§ 273).

126

5th *Cesalpino* by *P. Fedi* - born in Arezzo in 1519, died in Rome in 1603. Philosopher, doctor and naturalist. He taught medicine and botany in Pisa, was appointed doctor to Pope Clement VIII and professor of Medicine at the college « Della Sapienza » in Rome. As a philosopher, he was remarkable for his deep knowledge of the works of Aristotiles and followed the sect of the Peripatetics averrhoistics who represent God, not as the cause but as the substance of all things; he was therefore accused of pantheism and even of atheism. As a doctor he was among the first to discover the circulation of the blood. As a naturalist he had the honor of inventing the first system of botany, and grounded his classification on the shape of the flower, fruit and number of grains. He wrote several important works.

6th *Antonio Mascagni* by *L. Caselli* born in 1732 died in 1815 - taught anatomy and physiology in Siena, Pisa and Florence; was a member of the Institute of France. He completed the collections of anatomical pieces in the Museum in Florence and left several works on Anatomy.

127

7th *Francesco Redi* by *P. Costa*. Born in Arezzo in 1626, died in 1697. Good naturalist and doctor was appointed in Florence to the court of Ferdinando II and Cosimo III de' Medici. Excellent writer and poet, his works are held in high estimation.

128

8th *Pier Micheli* by *V. Consani* (§ 346).

9th *Galileo Galilei* by *A. Costoli* (§ 454).

Facing the Arno are four statues.

1st *Francesco Ferrucci* by *P. Romanelli*. The great Florentine captain, who defended Florence so well from the Imperialists during the siege and was treacherously killed by *Maramaldo* (§ 589).

129

2d *Giovanni de' Medici* (*Delle Bande Nere*) by *T. Guerrazzi* (§ 229).

3d *Pier Capponi* by *T. Bacci* (§ 484).

4th *Farinata degli Uberti* by *F. Pozzi*. Chief of Ghibellines, was chased from Florence in 1250 - but with the help of Manfredi, King of Naples, fought again the Guelphs, and conquered almost all the towns of Tuscany, Florence included, which he kept until 1266.

130

We will turn now to the statues on the other side of the colonnade.

1st *Amerigo Vespucci* by *G. Grazzini* (§ 544).

2d *Francesco Guicciardini* by *L. Cartei* (§ 654).

3d *Niccolò Machiavelli* by *L. Bartolini* (§ 421).

4th *Giovanni Boccaccio* by *E. Fantacchiotti*. Celebrated Italian author, son of a Florentine merchant, but born in Paris in 1313 and died in Certaldo in 1375. His chief work is the « Decamerone. » A great admirer of Homer, he was the first one in Italy to have brought from Greece copies of the Iliad and

131



the *Odyssée*. He wrote a life of Dante and began a commentary of the « *Divina Commedia* » interrupted by his death. A great friend of Petrarca and deeply admiring his poetry, it is said he threw some of his own poems in the fire after reading Petrarca's sonnets.

132]

5th **Francesco Petrarca** by *A. Leoni*. Born in Arezzo in 1304 and died in 1374 in Arquà near Padova. His father, a strong Guelph, great friend of Dante, exiled from Florence, retired to Avignon. His father wished him to study law and sent him to Montpellier and Bologna. He did not like those studies and preferred literature. In 1324, by the death of his father being free to choose his life, he dedicated all his time to poetry. In 1327 he met for the first time *Laura* (de Noves). He fell desperately in love with her, but receiving no encouragement he entered the Church and travelled endeavouring to distract his soul from the deep sorrow of his disappointed hopes. Then were composed those sonnets which made his name immortal. In 1341 he was called to Rome to receive the laurel crown and was laden with honors by all the reigning people of his time. Florence restored to him the privilege of citizenship lost by his father, appointing him director of the University - which position he declined. At the death of Laura (1348) he composed other wonderful poems. He made a present of his rich library to Venice.

6th **Dante Alighieri** by *Demi* (§ 417).

7th **Michelangiolo Buonarroti** by *Santarelli* (§ 414).

133

8th **Leonardo da Vinci** by *L. Pampaloni*. Borne in the castle of Vinci, near Florence in 1452, died in 1519 in Amboise (France). A pupil of Verrocchio he became celebrated as a painter, sculptor, architect etc. Finding that Michelangiolo was a great competitor, he left Italy and went to France where he became a great favorite of King Francis I and died in his arms. The coloring of Leonardo is not always perfect, but he is with Raffaello the artist who painted the most beautiful and charming Madonnas. His masterpiece is the « *Last Supper* » in Milan. Nine of his best pictures are at the Louvre in Paris. He was also a good writer and left a book on painting, written in Italian.

9th **Leon Battista Alberti** by *G. Lusini* (§ 459).

10th **Donatello** by *G. Torrini* (§ 452).

134

11th **Giotto** by *G. Duprè*. Born in 1276 at Vespignano near Florence died in 1334. He was a shepherd. The painter Cimabue seeing him one day sketching a sheep on a stone guessed his talent, took him with himself, taught him his own art, and thus Giotto became the famous artist, universally known. Cimabue had already reformed the art of painting, but Giotto trying to imitate nature more closely gave another impetus to this noble art and prepared the ground for Raffaello. He was a great friend of Dante.

135

12th **Niccolò Pisano** by *Fedi*. Sculptor and Architect; born in Pisa towards the beginning of the XIII century, died in Siena towards 1270. His master-piece is considered to be the tomb of St. Dominick in Bologna.

136

13th **Andrea Orcagna** by *N. Bazzanti* born in Florence in 1329 - died in 1389. Great artist both as painter and sculptor, he was the Michelangiolo of Architecture of his century. His numerous works in Florence speak loudly of his merits.

The 8th door we find under the colonnade (to left coming from Piazza della Signoria) leads to the

### Biblioteca Nazionale (National Library)

National  
Library

137

Here was once the first Florentine Theatre built by *Buon-talenti*, and was transformed into a Library when in 1714 *Antonio Magliabechi* left all his books, about 30,000 volumes, to the « poor scholars. »

*Magliabechi* was born in Mugello on the 28th of Octobre 1633. Being poor, his father placed him as a shop-boy with the painter Matteo Rosselli and afterward in a jeweller's shop on the Ponte Vecchio. In his free hours, Antonio read a great deal and made every sacrifice in order to buy books. His memory was so remarkable that he could easily tell not only the author



and the book where he had read a certain passage but also the edition, the chapter and even the page! The house where he dwelt in Piazza S. M. Novella was filled with books from cellar to garret. When he was forty years old he met Cardinal *Leopoldo de' Medici* who granted him an yearly allowance; he could then leave his profession of a jeweller and dedicate all his time to his favorite occupation: his books! Cosimo III appointed him Librarian of the Palatine Library. His whole life was one of the utmost parsimony, to enable him to buy new books. He lived alone, at the commonest food, and slept in a chair with his clothes on. He died in the Infirmary of the Convent of S. M. Novella.

The Library was greatly augmented by the gift of *Marmi*, by the acquisition of the libraries *Gaddi* and *Biscioni*: the Grand-Duke Pietro Leopoldo enriched it with the libraries *Medici*, *Crusca*, of the Senator *Strozzi* and the scholar *Lami*, and the books coming from the different suppressed convents. After 1860 to this was added the rich Palatine Library which had been a yearly expense of about 50.000 frcs to Ferdinand III, making this collection really one of the most important Libraries in Italy. Since 1865 a copy of everything printed in Italy has to be deposited here. The presents still continue to be sent especially of Mss. and old books concerning Florentine Art and History. The Library was opened to the public in 1747. Every facility is afforded for the use of the library; the large catalogue in the entrance room and the periodicals in the great reading-room are accessible to all. The present library contains about 300 volumes of letters and papers of Galileo and pupils; amongst them a letter of *Viviani* (§ 567), proving that Galileo was the first to apply the pendulum to a clock; a misal said to have belonged to the Emperor Otho III (983-1002) letters of *Benvenuto Cellini* (§ 123) including one describing the death of his child; the Bible of *Savonarola* (§ 274) with his written comments on the margin, and his breviary with an inscription by his pupil Fra Serafino; a sketch-book of *Lorenzo Ghiberti*; the autographs of *Salutati*, *Machiavelli* (§ 421), *Tasso*, *Alfieri* (§ 491), *Foscolo* (§ 420), *Monti*, *Leopardi* and others - about 10,000 letters of celebrated men. Music from the XI to the XVIII cent. - the « Dante » printed in 1481 in a handsome binding adorned with niellos, and offered to the Signoria by his commentator *Landino*; almost complete the collection of the *Elzevirs*, *Grifi*, *Aldi*, *Gioliti*, etc.... the most ancient code of Dante (1329); the *Pandectes* illuminated by *Boccardino* by order of the Republic; the first printed Homer, Florence 1488; *Cicero ad Familiares*, Venice 1469; *Piero Medici's* presentation copy of the *Anthologia Graeca*, ed. *Lascaris*.

On the second floor are the **Central Archives of Tuscany** arranged by *Bonaini*, one of the most imposing collections of this description (140,000 documents).

Central  
Archives  
of Tuscany

## Galleria degli Uffizi (Uffizi Gallery)

Uffizi  
Gallery

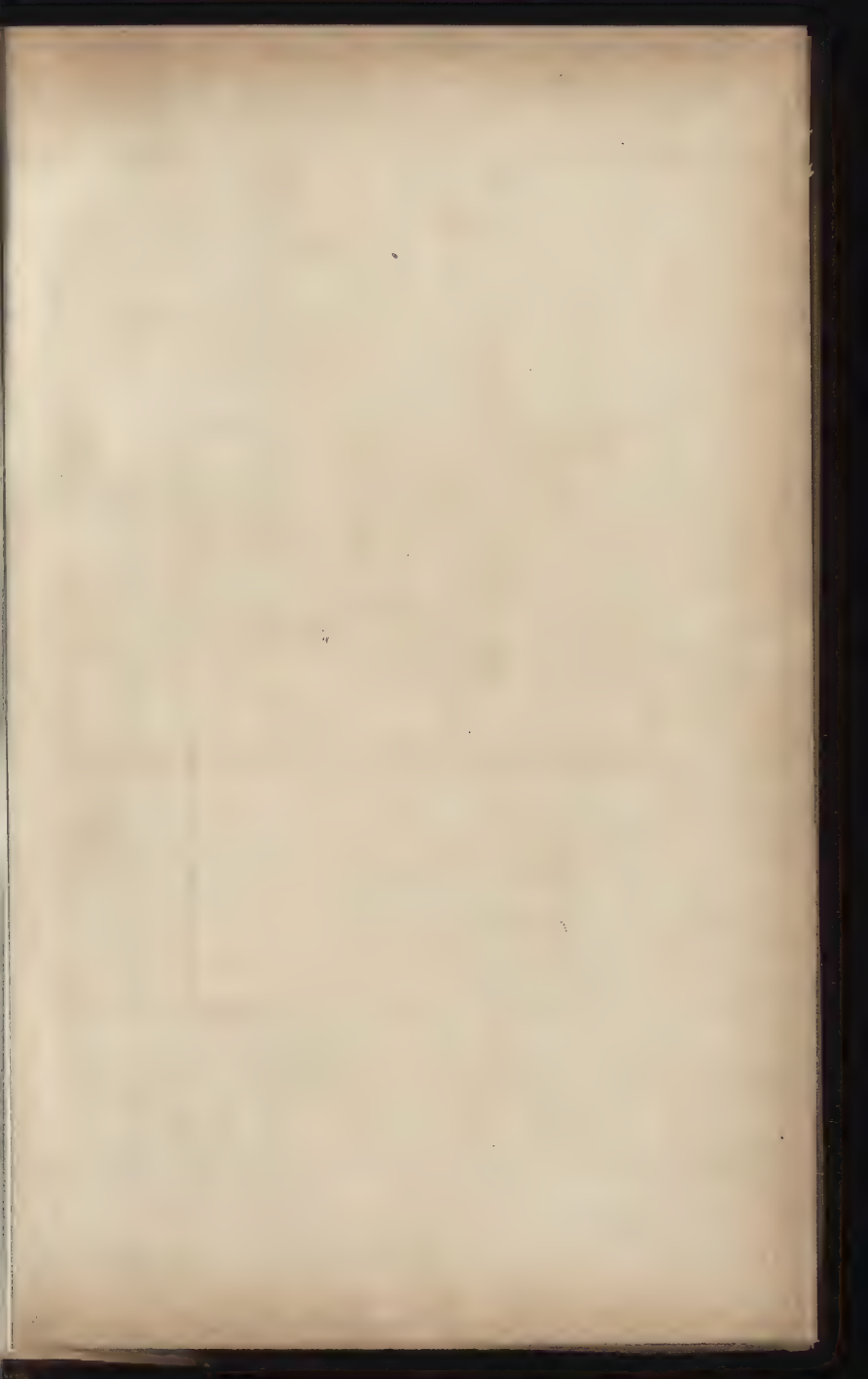
139

Approaching the Piazza della Signoria, we enter by the last door but one under the portico and ascend by a staircase of 126 steps (lift, 1 fr.) to the \*\* **Galleria degli Uffizi** (open from 10-4) Sunday gratis, on other days, adm. 1 fr. including the *Pitti Gallery* (§ 171). Next to this door and the first one are the statues of *Cosimo Pater Patriae* (§ 218) by *Lorenzo Magi* and that of *Lorenzo il Magnifico* (§ 220) by *G. Grazzini*.

140

It is to the Medici that Florence is indebted for this Gallery one of the most important collections in all Europe. Francesco I (§ 239) was the first to collect here the numerous works of art which his ancestors had scattered through their palaces and villas. When Cardinal Ferdinando (§ 246) succeeded his brother on the throne of Tuscany, he brought here with him a great number of the fine works of art which he had collected in the Villa Medici he had built in Rome - Cosimo II (§ 243) finished the Corridor connecting the Uffizi with the Pitti already begun by his uncle and his father. Ferdinando II (§ 245) helped by his brother, Cardinal Leopoldo, a great connoisseur of art, considerably augmented this collection bringing this gallery to the highest degree of fame and magnificence. He began the collection of portraits of painters, executed by themselves, and enriched the gallery with the splendid paintings he had inherited from the Della Rovere family. His son Cosimo III followed in his steps and by his order the *Venus de' Medici* (§ 148) was brought here from Rome. His son Gian Gastone did not care much for this Gallery but his daughter Anna Maria, the Palatine Electress on her return to Florence when a widow, enriched this collection with many paintings of the Flemish school, and when her brother, the last Medici Grand-Duke died, she made an agreement (October 31<sup>st</sup> 1737) that all statues, paintings, medals, etc., as well as precious stones and jewels contained in the Medici collection, should never be taken away from Florence and should become property of the State. Francesco II of Lorraine respected this will and enriched the collection with many antique silver and bronze medals he had purchased. On the 12<sup>th</sup> of August 1772 a great fire starting from a chimney built on the terrace commanding the *Loggia de' Lanzi* (§ 108) spread through the west corridor destroying and damaging several works of Art.

Pietro Leopoldo ordered that all works of art belonging to the Medici still out of the Gallery should be gathered here and provided that this Gallery should be opened daily to the public. When in the XVIII century during the French Republic several various convents and churches were suppressed, many of their best paintings were brought here to increase this important collection. During the possession of the Grand-Duchy by the French, a selection was made of our best paintings with the

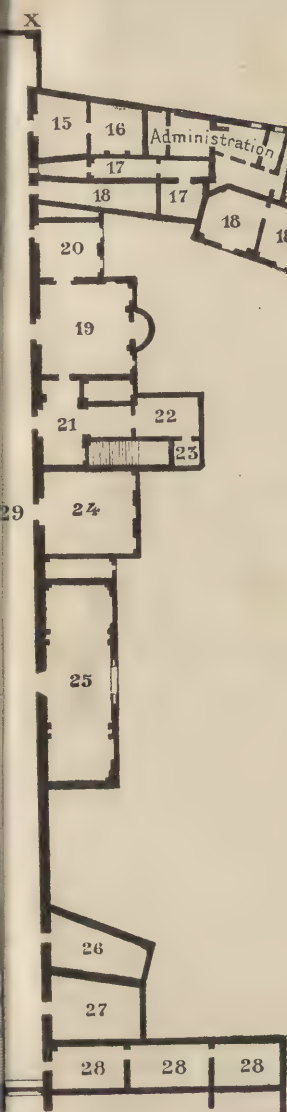


# Statues in the Portico

- I Benvenuto Cellini
  - II Guido Aretino
  - III Accorso
  - IV S. Antonino
  - V Cesalpino
  - VI Mascagni
  - VII Francesco Redi
  - VIII Pier Micheli
  - IX Galileo
  - X Francesco Ferrucci
  - XI Giovanni delle Bande Nere
  - XII Pier Capponi
  - XIII Farinata degli Uberti
  - XIV Amerigo Vespucci
  - XV Guicciardini
  - XVI Machiavelli
  - XVII Boccaccio
  - XVIII Petrarca
  - XIX Dante
  - XX Michelangiolo
  - XXI Leonardo da Vinci
  - XXII Leon Battista Alberti
  - XXIII Donatello
  - XXIV Giotto
  - XXV Niccolò Pisano
  - XXVI Orgagna
  - XXVII Cosimo Pater Patriae
  - XXVIII Lorenzo il Magnifico
- A Lift  
B Copies



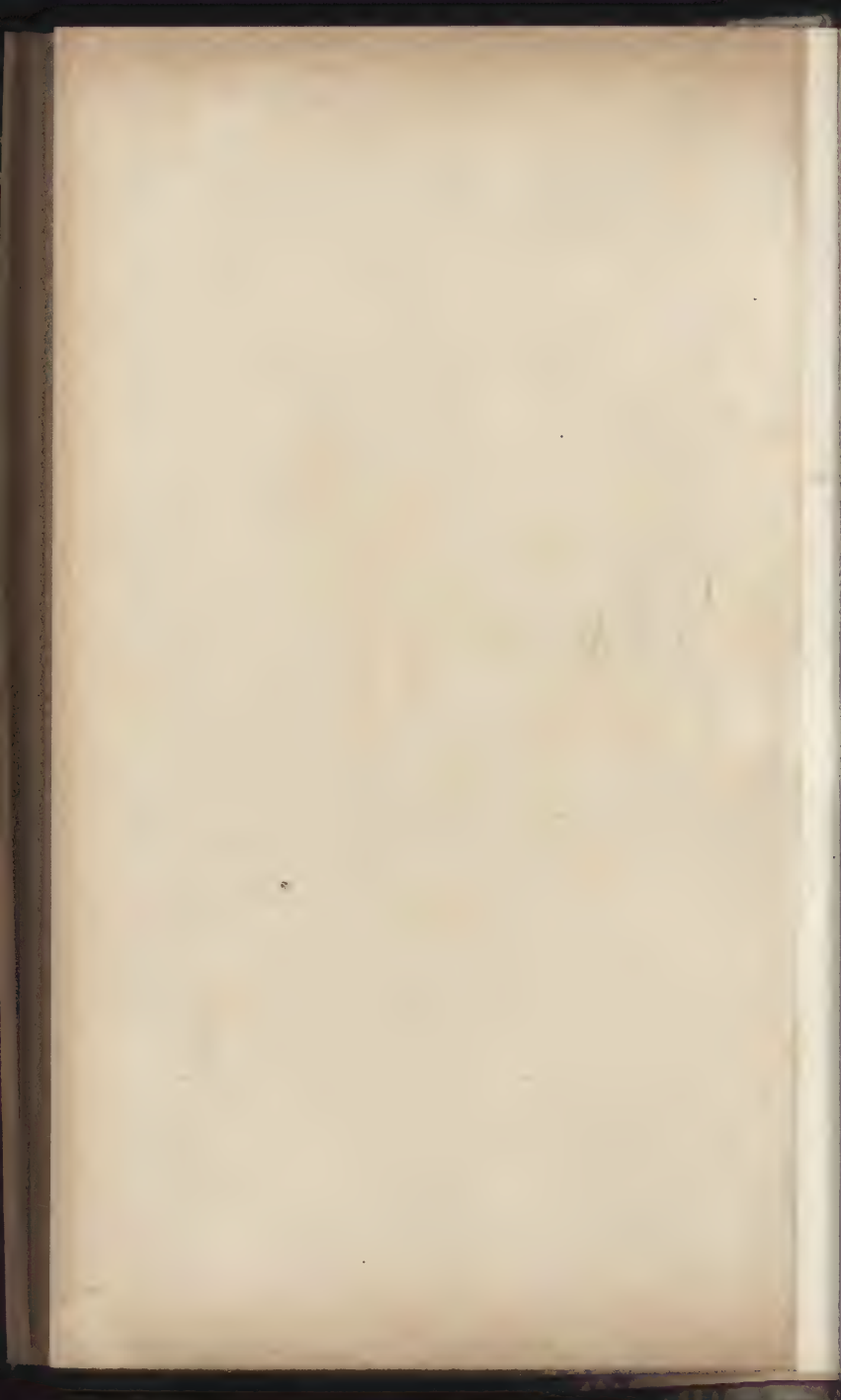




1. *First Vestibule*
2. *Second „*
3. *First corridor*
4. Room I } *Tuscan*
5. „ II } *School*
6. „ III }
7. „ IV *Tribuna*
8. „ V *Italian school*
9. „ VI *Deutch school*
10. „ VII *Flemish and*
11. „ VIII } *German schools*
12. „ IX *French school*
13. „ X *Cabinet of gems*
14. *Second corridor*
15. Room XI } *Venetian school*
16. „ XII }
17. { *Corridor*  
and  
*Room XIII Hall of Loren-*  
*zo Monaco*
18. *Passage leading to the Pitti*
19. Room XIV } *Portraits of*
20. „ XV } *painters*
21. „ XVI *Cabinet of in-*  
*scriptions*
22. „ XVII *Cabinet of the*  
*Hermaphrodite*
23. „ XVIII *Cabinet of the Cameos*
24. „ XIX *Hall of Baroccio*
25. „ XX *Hall of Niobe*
26. „ XXI .....

XIV - XXV *Original drawings*

29. *Third corridor*



intention of sending them to Paris. The director of the Gallery Tommaso Puccini by his strong opposition was able to spare Florence such a robbery, but when fresh victories of Napoleon I brought again a French garnison to Florence what had been threatened before was executed. Paintings by Botticelli, Angelico, del Garbo, del Castagno, Lippi, Rosselli, Ghirlandajo, di Credi, Gentile da Fabriano were carried away and never restored to Florence. When, after the fall of Napoleon, Ferdinando returned to Florence he sent as commissioners to Paris the senator Alessandri and the painter Benvenuti who were joined by the celebrated sculptor Canova, commissioner of the Emperor of Austria and the Pope, in order to request the restoration of the Art treasures which had been so unlawfully taken from Florence. They partly succeeded and some of the precious paintings and statues were returned to Florence among which was the Venus de' Medici that Napoleon said he wanted to marry to the Apollo di Belvedere. For a complete study of this important gallery we advise the art students to procure catalogue as changes often occur in the placing of the paintings. For the ordinary tourist, we hope, this book will be found sufficient as all the principal works are indicated and nothing omitted which is of any interest or importance. We will begin to walk through the corridor No. I, and then enter the first room opening in this corridor (See general plan of the Gallery).

Our criticism will be very brief, limited to a few remarks on the principal paintings. The relative importance or excellence of the works of art are indicated by one or two \*.

**First Landing** of staircase. To the right, Bust of Hercules with a wreath of oak leaves; to the left, Head of Venus. Some busts of excellent merit. At the head of the staircase: \* Statue of Mars in black basalt (head modern).

**First Vestibule.** Busts of Members of the Medici family - some of which are in porphyry. \* 8, 9, 10, 11, bas-reliefs fastened on the wall, representing festivals and sacrifices, similar to those which are seen on Trajan's column at Rome. 12, 13, 14. Fine plant-ornaments.

**Second Vestibule.** Ancient Sculptures: 26 to 33 portrait busts of the period of Roman empire. 16, 17, quadrangular columns with trophies in relief. 18. A marble horse, supposed to belong to the Niobe group (§ 166) but discovered in a different place. 19. \* *Boar* - fine Greek work - a copy is in the Louvre in Paris. Another boar in bronze by Tacca adorns the fountain of Mercato Nuovo (§ 88). 20. Apollo - the torso and right leg only are antiques. 21, 23. Adrian Augustus (head modern) fine drapery. \* Two dogs. Above the entrance door a bust of the Grand-Duke Pietro Leopoldo by *Corradini*.

**1st Corridor** (East) 178 yds. in length, adorned with frescoes by *Allori*, *Butteri*, *Bizzelli*, *Pieron*i, representing mythological or allegorical subjects, quite fantastic and grotesque in

First  
Landing  
141

First  
Vestibule  
142

Second  
Vestibule  
143

First  
Corridor  
144

the style revived by Raphael and called *alla Raffaella*. 35-36. Roman matrons. 38. Hercules slaying the Centaur Nesso. (Hercules and the head of the Centaur are modern). \*39. Sarcophagus. The different epochs in the life of a hero - (from which Raphael borrowed the sacrificial scene of his tapestry). 40, 42, 47 three bust of Augustus at different ages - No. 40 - has exactly the features described by Suetonius. 41, \*43. Julius Caesar. \*48. Marcus Agrippa. A splendid head. \*51. The god Pan with the young Olympus. 62. Sarcophagus. \*66. Faun (marble of Paros). \*68. Sarcophagus. The labors of Hercules. 74. Pomona. \*\*77. Otho. Winckelmann says it is one of the finest works ever seen though some critics claim that it is modern. \*79. Julia, Titus' daughter. Admirably well done and preserved. 80. Vitellius - corresponding to the description given by Suetonius. \*82. Ariadne. 85. Vespasianus. \*88. Ganymede. The work is fine but its artistic value is not easily perceived on account of many spots in the marble. 90. Vestal. 92. Domitian. 96. Trajan. \*106. Mercury - (left hand is modern). \*113. Venus. Damaged by restoration. The head is antique and probably belonged to another statue. 119. Apollo - the head, the right arm, half of the left one, and portions of the legs are restored.

**Pictures.** \*8. Giotto, Christ in the garden. \*15. Lorenzetti. The Hermits of the Thebaid - interesting only for the subject. \*\*23. Simone Martini and Lippo Memmi, Annunciation. 24, 25. Martini, St. Ansano, St. Julietta. 26. Bernardo Daddi, Altar piece - in the middle the Virgin with Child - to right St. Matthew, to left St. Nicholas. \*\*27. Giotto (?) or rather according to Prof. Milanese and other valuable critics *Maso di Banco*, mentioned by Filippo Villani, Sacchetti and Ghiberti and called *a great master* in an unpublished document of that time. The descent from the Cross; pathetic in the expression. 29. Niccolò di Piero Gerini, Coronation. \*32. Giovanni da Milano. Quite a precious painting divided into ten compartments; in each of the above ones are two saints - those below, smaller, contain each a number of diminutive figures of saints, divided in choirs. In the 1<sup>st</sup> beginning from the right are the Prophets, 2<sup>d</sup> the Patriarchs, 3<sup>d</sup> the Apostles, 4<sup>th</sup> the Martyrs, 5<sup>th</sup> the Virgins. \*39. Don Lorenzo Monaco, The Adoration of the Wise Men. Good in composition, coloring and finish. \*43. Strozzi Zanobi, of the Strozzi family a pupil of Fra Angelico. Portrait of Giovanni Bicci de' Medici.

According to Vasari the portrait of Bartolommeo Valori was painted on this same panel. It was probably separated from the other, in order to add the portrait of Giovanni Bicci to the series of the Medici who descend as is known from this same Giovanni Bicci (§ 215). So this is quite an interesting picture also from the historical point of view and it must be remarked that all other portraits of him were evidently copies of this one.

45. Bicci di Lorenzo, St. Cosmus and St. Damian with above the Eternal. This picture is perhaps the only known authentic



one of this artist and was executed in 1429. \*47. *Lorenzo Vecchietta*, The Virgin and child with Saints. \*52. *Paolo Uccello*, A combat between horsemen. Vasari says that several of the figures in these paintings are intended for some renowned Captains of Fortune of that time. 56. *Pesello*, The Annunciation. \*60. *Baldovinetti*, The Holy Virgin with Child attended by several Saint. 63, 65. *Cosimo Rosselli*, The Coronation of the Virgin - and the Adoration of the Wise Men. The latter is attributed by Vasari to Pesello, but Senator Morelli thinks it is more probably the work of C. Rosselli. 69, 70, 71, 72, 73. *Pollajuolo*, Hope, Justice, Temperance, Faith, Charity. \*74. *Luca Signorelli*, Virgin with Infant Jesus and four figures of shepherds behind. Good study of nude. \*81. *Piero di Cosimo* - his chief work. The Virgin attended by four Saints - all looking up to the Holy Ghost. 82, 83. *Piero di Cosimo*, Parts of a chest. Sacrifice in the temple of Zeus for the liberation of Andromeda, the Liberation - No. 83 - is said to be drawn by Leonardo da Vinci and colored by Piero di Cosimo. \*85. *Lorenzo di Credi*, The Virgin and little St. John in adoration of the Infant Jesus.

Room I

145

We now retrace our steps and enter **Room II** (first door beyond the entrance door (see general plan). We cross this Room and enter **Room I** \* **Hall of the ancient Masters** (right of door) \*1160. *Lorenzo di Credi*, The Annunciation on a very-good architectural back-ground. \*\*1307. *Fra Filippo Lippi*, The holy Virgin adoring her Divine Child very good in coloring. The Virgin is the portrait of the nun Lucrezia Buti with whom he fell in love and who eloped with him from the convent. The little St. John is the portrait of one of the Medici. \*1287. *Lorenzo di Credi*, The Holy Virgin adoring her Divine Child. The landscape in the distance is fine. 1223. *Franciabigio*, The Temple of Hercules. 1303. *Botticelli* (?), The Virgin giving a pomegranate to the Divine Child. 1304. *Francesco di Giorgio*, Predella with three scenes from St. Benedict's life. \*\*1291. *Luca Signorelli*, Holy Family. A painting of a grand style and full of sentiment, a fine specimen of chiaroscuro. \*1306. *Pollajuolo*, Prudence. 1289. *Botticelli*, The Virgin and Child holding a pomegranate, surrounded by six angels. 1316. *Botticelli*, Annunciation. \*1267.<sup>bis</sup> *Botticelli*, Madonna with the Infant Jesus on her lap holding a pomegranate in his hand. Six angels surround the group, two of them holding a golden crown over the head of the Virgin. A master-piece. The heads of Angels are very beautiful and varied in expression. Excellent is the humble expression but very dignified of the Virgin. \*1299. *Botticelli*, Fortitude. Between the windows a piece of old furniture catalogued *Pasti*, but in the manner of *Dello Delli*, with four allegories representing the triumph of Religion, of Fame, of Love and of Death.

On an easel before the Window. \*\*1290. *Fra Giovanni Angelico*, The Coronation of the Virgin - formerly in the

Church of S. Maria Nuova. One of his most admirable works, with the brightest colors all harmonizing, the whole composition being a purely idealistic one. - (Wall left of entrance). \*1298. *Signorelli*, Predella with the Annunciation, Nativity and Adoration of the Magi. \*1300. *Piero della Francesca*, Portraits of Frederic of Montefeltro, duke of Urbino, and his wife Battista Sforza - his chief work. On the back of each is a painting representing triumphal processions in a landscape. \*\*1301. *Antonio del Pollaiuolo*, St. Eustachius, St. Jacob and St. Vincent - fresh in coloring and bold in drawing. Vasari says that Piero, brother of Antonio, very much more skilful in painting than the latter who was more clever in drawing and composition, worked on this. \*\*1288. Annunciation. Attributed by some critics to *Rodolfo del Ghirlandajo* or to *Lorenzo di Credi*, while others pretend to see in it one of the earliest works of Leonardo da Vinci. \*\*1295. *Domenico Ghirlandajo*, Adoration of the Kings; a very fine composition. 1315. *S. Mainardi*, St. Peter Martyr between two apostles.

## Room II

146

We now reenter **Room II** and begin from the wall left of door of the corridor. \*1271. *Angelo Bronzino*, Descent of Christ into Limbo; his most remarkable work, a rich composition. According to Vasari the principal figures are portraits of eminent persons of that period. The figure of Judith to the right is the portrait of Bianca Cappello (§ 574).

1270. *Pontormo*, Portrait of Cosimo I de' Medici. 1269. *G. Vasari*, Portrait of Lorenzo il Magnifico. \*1112. *Andrea del Sarto*, Madonna, between St. Francis and St. John the Evangelist. One of Andrea's most famous works for fusion and transparent gayety of color. Ferdinando de' Medici who purchased it, had a copy made by F. Petrucci and the original was then taken to the Pitti, but was returned to this Gallery in 1785 by the order of Pietro Leopoldo. 1167. *Pontormo*, Portrait of Cosimo il Vecchio. \*1266. *A. Bronzino*, Portrait of a sculptor. \*1265. *Fra Bartolommeo*, The Virgin enthroned - with the Infant Jesus - by the side of the Virgin, St. John and behind, St. Ann in adoration of the Holy Trinity represented above in a glory of several angels. Left and right of the throne are ten patron Saints of Florence. The second one to the right is Bartolommeo's own portrait. This most remarkable work sketched in « *grisaille* » remained unfinished in consequence of the painter's death. It was ordered by Pietro Soderini to decorate the *Sala dei Cinquecento* in the Palazzo Vecchio (§ 116) but under the Medici was placed at St. Lorenzo (§ 188) whence it was brought to this Gallery. Some of the studies for this painting are in the collection of drawings. 1272-1273. *Angelo Bronzino*, Portraits of Ferdinando and Maria, children of Cosimo I. \*1284. *Pontormo*, Cupid kissing Venus. This painting was for a long time considered of little value and kept in the store-rooms, the figure of Venus being covered with a white drapery painted in oil. In 1850 it was

cleverly cleaned and placed in the Gallery of Fine-Arts (S 292) whence it was taken to this Gallery in 1861. \* 1261. *Empoli*, St. Ives - his best work. \* 1268. *Filippino Lippi*, The holy Virgin enthroned with four Saints. Very carefully executed. It was made to adorn the hall called « degli Otto di Pratica » in the Palazzo Vecchio. \*\* 1257. *Filippo Lippi*, Adoration of



No. 1279. - St. Sebastian (Sodoma)

the Kings; a large and rich composition whose several pictures are portraits of the Medici. Pier Francesco de' Medici is to the left on the fore-ground under the figure of an astrologer. 1283. *Botticini*, The Deposition. The predella is in the next room at No. 1238. \* 1281. *Giorgio Vasari*, A good portrait of Alessandro de' Medici. 1280.<sup>bis</sup> *Cosimo Rosselli*, Madonna enthroned nursing her Divine Child. 1250. *Franc. Granacci*, The Holy Virgin giving her girdle to St. Thomas. \*\* 1252. *Leonardo da Vinci*, The adoration of the Magi. A very interesting large painting sketched in black and white. 1264. *F. Franciabigio*, The Holy Virgin and child. \*\* 1279. *Sodoma*. St. Sebastian; perhaps his best work. The expression

of joy spread over the Saints face, his rapture at seeing the end of this life and the reward of Paradise so near, cannot quite destroy the sentiment of material pain caused by his wounds. On the reverse of the same canvas is represented the Holy Virgin, as this painting was once a processional banner of the Siennese brotherhood of St. Sebastian. To see it, apply to one of



No. 1259. - The Visitation (M. Albertinelli)

the guards in the room. 1278.<sup>bis</sup> School of *Andrea Verrocchio*, The Virgin on a throne with the Infant Child. One of the finest specimens of old Florentine art which lay hidden and forgotten in the store rooms until 1881 when it was brought here. \* 1275-\* 1277. *Rodolfo del Ghirlandajo*, St. Zanobi bishop of Florence restoring to life a French lady's child and the transference of the remains of St. Zanobi to the Cathedral. \*\* 1259. *M. Albertinelli*, The Visitation. One of his best known works. The predella represents: the Annunciation, the Nativity and the Presentation. \* 1277. *Biliverti*, Chastity of Joseph. \* 1254. *Andrea del Sarto*, St. James with two children kneeling on each side of him, dressed in the white gown



of the brothers of the Confraternity called *Del Nicchio*, for which this painting was made. 1256. *Cecchin Salviati*, Portrait.

**Room III.** *Beginning from right to the door of Room II.*

Room III

147

1147. *Carlo Dolci*, St. Lucy. \*1172. *Cigoli*, St. Francis. 1238, *Botticini*, Predella belonging to the *Deposition* in the *Room II* (No. 1283). 1187. *Pontormo*, Martyrdom of St. Maurice and the Theban legion baptized by an Angel. 1174. *Cigoli*, Head of a woman. 1189. *Pontormo*, Nativity of St. John the Baptist: executed for Elisabeth Tornaquinci, wife of Paul Aldighieri, on a wooden basin - such basins being used to bring present. \*1146. *Andrea del Sarto* (?), The Virgin and Child with little St. John. 1205. *Tuscan school*. Martyrdom of St. Sebastian. Interesting for the many figures dressed in various odd and picturesque fashions. \*1312. *Piero di Cosimo Rosselli*, Perseus delivering Andromeda from the monster. 1199. *Cris. Allori*, The Holy Virgin and child. 1209. *Angiolo Bronzino* (?), Pietà. 1148. *Pontormo*, Leda. 1213. *Bronzino*, Christ on the Cross. From a drawing made by Michelangiolo for Vittoria Colonna. 1245. *Empoli*, The sacrifice of Abraham. 1175. *Santi di Tito*, Portrait. 1189, 1164. *Angelo Bronzino*, Portraits of Eleonora di Toledo (§ 236) and Maria de' Medici. \*\* *Fra Filippo Lippi*, but according to Morelli by *Botticelli*, St. Augustin: the head is very fine. \*1217. *Lorenzo di Credi* (?) or *Bronzino* (?) Bust of Alexander Braccesi, « Segretario di Balìa » (Secretary of State). \*1161. *Fra Bartolommeo*, Two small pictures in a frame. Nativity and Circumcision of Christ. Behind is the Annunciation in chiaroscuro. Exquisite miniature, considered a great treasure by the Duke Cosimo. \*\*1153. *Antonio del Pollaiuolo*, Hercules strangling Antaeus and Hercules and the Hydra. Two small paintings in one frame - very rare - excellent the drawing as an anatomical study. A very lively composition. 1159. Erroneously attributed to *Leonardo da Vinci* but probably by *Pollaiuolo*. Head of Medusa. A forgery to replace a lost work of the master which belonged to the collection of Cosimo I and was painted, as a shield, on the trunk of a fig-tree, imitating the shield of Perseus with Medusa's head. \*\*1163. *Lorenzo di Credi*, Portrait of Andrea Verrocchio. 1157. *Pollaiuolo* attributed to *Leonardo da Vinci*, Portrait. \*\*1176. *Andrea del Sarto*, His own portrait. The copy at the Pitti (66) is not so good. \*1167. *Masaccio* (?), Portrait. \*1156, \*1158, *Botticelli*, Judith - Holophernes found dead in his tent. 1154. *Tuscan School - Uncertain, probably by Botticelli*, Portrait of Pico della Mirandola (§ 268) or more probably of Pietro Bazzanti, an engraver of medals, holding a medal with the portrait of *Cosimo il Vecchio* on it. 34. *Lorenzo di Credi*, Portrait. 30. *Antonio del Pollaiuolo*, Portrait of Gian Galeazzo Sforza. \*1178. *Fra Giovanni Angelico*, Marriage of the Holy Virgin. One of his best compositions, well animated and beautifully drawn. 30.<sup>bis</sup> *Antonio del Pollaiuolo*,

Portrait. \*\* 1182. *Botticelli*, Calumny. A bold composition according to the description of Apelles painting by Lucian. Full of modesty is *Truth*, a fine figure in nude coming alone. Well depicted are the furious expressions of *Hypocrisy* and *Treachery* dragging the *Innocence* represented by a weak and naked young man, weeping and raising his hands in prayer. The whole is full of life but each figure deserves a special study. Fine is the architecture, and the pedestal of the throne with mythological stories. Kugler well says that such a picture is



No. 1182. - Calumny (Botticelli)

a far juster revelation of the violence and fiery spirit predominant in Florence than any which the literature of the time has bequeathed. In the Marcelliana library (S 261) is an engraving of the « Calumny of Apelles » which can help us to understand this great composition of Botticelli. \* 1162. *Fra Angelico*, Nativity of St. John the Baptist. 1183. *Allori*, Portrait of Bianca Cappello. - A Fresco. \*\* 1184. *Fra Angelico*, Death of the Virgin. Rich and admirable in composition of many of the figures. \*\* 1152. *Fra Bartolommeo*, God the Father in Glory - a rare and perfect little sketch. 1248. *Bandinelli*, His own portrait.

Room IV  
Tribune

148

**Room IV. \*\* Tribune.** This room was originally built by *B. Buontalenti* by order of the Grand-Duke Ferdinand I. to contain a collection of precious stones, and is now devoted to a magnificent and almost unparalleled collection of masterpieces of ancient sculpture and excellent paintings. The decorations of the ceiling are by *B. Poccetti*. In the centre are placed five celebrated marble statues. \*\* No. 342 the *Medici Venus*. This exquisite work of art, so universally known, by

its many reproductions (spread all over the world) in marble, alabaster and bronze, by the different engravings, and by the praises of every critic of Art, who writes about Florence, has no need of a special notice to attract the attention of the visitor. We shall say only that this statue of Venus really gives us the idea of what that Goddess was amongst the other Goddesses in the minds of the Greeks, to whom we owe this master-piece. It is stated, by the modern inscription on the base evidently copied from the ancient one, that *Cleomenes*, the son of *Apollodoro the Athenian*, was the author of this art-marvel, three centuries B. C. It was found in Adrian's Villa at Tivoli, bought by the cardinal Ferdinando de' Medici (§ 251) and removed to Florence about the year 1677 with the two *Wrestlers* (343) and the *Knife-whetter* (346). In 1801 Napoleon I wanted to marry this Florentine Venus to the Apollo of the Belvedere, he had taken from Rome. The Tuscan Government sent it to Ferdinand, king of Naples, to be guarded as a sacred charge, but Na-



No. 342.  
Venus Medici

poleon succeeded in obtaining it from the king. So the Venus went to Paris and only returned to Florence in 1815, together with the other works of art that had been taken from the Galleries of this town. The right arm and the lower half of the left are modern.

343. \*\* *The Wrestlers*. One of the best specimen of ancient Greek sculpture. Wonderfully well shown in each vein and muscle are the violent efforts of the wrestling. This group was greatly restored by different artists. 346. \*\* *The Arrotino* (the Whetter) or *lo Spione* (the Spy) magnificent statue found at Rome in the XIV century and brought in Florence



No. 343. - The Whetter

with the Venus (342). It was supposed to represent the slave who discovered the plot of Brutus' sons in favour of Tarquin, or one who revealed the conspiracy of Catilina against the Roman republic; but the most learned archæologists and writers of

Art, amongst which is the Abate Zannoni (see « *Illustrazione della Galleria* ») agree in designating this statue as the figure of the Scythian to whom Apollo gave the order of skinning Marsyas. 344. *The dancing Faun*. Generally attributed to Praxiteles and undoubtedly belonging to the best epoch of ancient sculpture. It offers a remarkable study of anatomy; Maffei considers this statue as one of the most admirable



No. 1129. - The Virgin of the Goldfinch (Raffaello)

works of antiquity. The head and both arms are new, and were carved by *Michelangiolo* - who imitated in such a perfection the ancient style, that the whole statue seems to have been carved by the same artist. 345. *The little Apollo* (l'Apolino) so named as Apollo is here represented in that period of age between youth and infancy when his beauty is almost feminine. It is attributed to *Cleomenes* - the style being analogous to that of the Venus. In all its parts this statue is ancient. It was brought from Rome in 1780.

We will now look at the pictures beginning at No. \*\* 1123 (right of entrance door from Room III): *Sebastiano del Piombo*. Portrait of a woman, once erroneously called « *La Fornarina* » and attributed to Raffaello in the catalogue dated 1589 - supposed to be the portrait of a handsome woman from Ferrara, Beatrix, who, when in Rome, was the good friend of Lorenzo



de' Medici duca d' Urbino (§ 227). This master-piece was left by Cosimo I to one of his body-guards Matteo Botti - and his grand-child, the Marchese Botti, last of his family, made Cosimo II the heir of all his property, so this work was placed in the precious collection of the Uffizi. 1124. *Francia*, Portrait of Evangelista Scappi; much retouched. 1124. \* *Raffaello* (attributed by some critics to *Franciabigio*), The Virgin of



No. 1134. - The Holy Virgin adoring her Child (Correggio)

the well. 1127. \* *Raffaello*, St. John in the desert. The only picture Raphael ever painted on canvas although it is generally believed that Raffaello made the sketch and Giulio Romano painted it. It belongs to Raffaello's last style. It is one of the finest nude figures he ever painted although the form is too muscular. The original sketch of this St. John, in red pencil, is in the collection of drawings in this same Gallery. 1126, 1130. *Fra Bartolommeo*, The prophet Isaiah, and the prophet Job. 1129. \*\* *Raffaello*, The Virgin of the Goldfinch (La Madonna del Cardellino). This painting, which belongs to Raffaello's first style, was executed by commission for Lorenzo Nasi in 1548. When the hill of San Giorgio caved in 1548 (§ 639), the house of Nasi was destroyed and this picture buried in the ruins and broken into many pieces. Batista, son of Lorenzo Nasi, restored it. This work marks the transition of Raffaello from the Peruginesque style to his own. The form and count-

enance of the Madonna breathe holiness and peace. 1110. *Orazio Alfani*, Holy Family. An imitation of Raffaello. Morelli attributes it to Ridolfo Ghirlandaio. 1132. *Correggio*, The head of St. John on a charger. Kugler attributes it to Bernardino Luini. 113. *Annibale Caracci*, A Bacchante. \*\* 1134. *Correggio*, The Holy Virgin adoring her Child. Graceful in pose and action. This painting was given by the Duke of Mantua to Cosimo III. 1135. *B. Suini* formerly attributed to Leonardo da Vinci. The daughter of Herodias with the head of John the Baptist. \*\* 1118. *Correggio*, After the flight into Egypt, an early work fully showing what the artist would become in the future. \* 1139. *Michelangiolo*, The Holy Family. This precious work is the most authentic among Michelangiolo's paintings. It is painted in « tempera » as he never used oil. No gentle or religious feeling guided the artist; it is more the work of an anatomist than of a painter. It is certainly drawn with the boldness special to Michelangiolo, but it is exaggerated and the color is hard. \* 1116. *Tiziano*, Portrait of Monsignor Beccadelli, of Bologna, papal nuncio to Venice. A magnificent likeness. 1143. *Lucas van Leyden*, called *Luca d'Olanda*, Christ crowned with thorns. 1142-1138. *Cranach*, Adam and Eve (dated 1528). 1118. *Van Dyck*, Portrait of Charles I on horseback. 1137. *Guercino*, Endymion sleeping. 1104. *Spagnoletto*, St. Jerome. \* 1109. *Domenichino*, Portrait of Cardinal Agucchia. 1107. *Daniele da Volterra*, Massacre of the Innocents. 1114. *Guercino*, Sibyl of Samos. \* 1108. *Tiziano*, Venus and Cupid (called *Venere dell'Amorino*). A vulgar figure, probably the portrait of one of the good friends of Francesco Maria I della Rovere, Duke of Urbino, for whom it was executed. \* 197. *Rubens*, Portrait of his first wife Elisabeth Brandes. \*\* 1141. *Albert Dürer*, Adoration of the Magi (1504). His first important easel-painting: well preserved; carefully and minutely finished. This excellent work, a real gem, was formerly in the Imperial Gallery at Vienna whence it came to Florence by exchange in 1793. \* 1132. *Perugino*, The Holy Virgin and two Saints - executed for the Church of San Domenico of Fiesole (S 320). One of the finest works by this artist as well as one of his first attempts in oil. 1119. *Baroccio*, Portrait of Francesco Maria II della Rovere, Duke of Urbino. \* 1115. *Van Dyck*, Portrait of Jean de Monfort. 1136. *Paolo Veronese*, Holy Family and St. Catherine. \*\* 1117. *Tiziano*, Venus called « del Cagnolino » (of the little dog) painted, as well as No. 1108, for Francesco Maria della Rovere, Duke of Urbino. It is a perfect beauty recalling to the mind the « Bella del Tiziano » at the Pitti No. 18 (S 174), and the portrait of the Duchess of Urbino (Uffizi - Venitian School No. 599). It was almost ruined by a new « restoration » in 1875, and it has lost much of its charm. Comparing the two pictures of Venus by the same artist in the Tribuna, one can easily see their dif-

ference - No. 1108 is a vulgar woman; there is no modesty about her - No. 1117 is a courtesan, but also a lady, as Taine so well observes. She knows perfectly well that she is young and lovely, but there is no loss of modesty. Everything harmonizes in tone and perspective. \*\* 1131. *Raffaello*, Portrait of Pope Julius II probably the original: a replica in the Pitti No. 79 (§ 175). The cartoon, of the same size of the portrait drawn by Raffaello's own hand with coal and chalk, is in the Corsini palace (§ 619). It is a strong and powerful composition - and a perfect likeness of that strong character who almost held in his hands for a moment the destiny of half of Europe. \* 1120. Attributed to *Raffaello*, who is supposed to have painted it when he was only twenty years old and still under the influence of Leonardo da Vinci. It was supposed to be a portrait of Maddalena Strozzi wife of Angelo Doni, whose portrait by the same Raffaello is at the Pitti No. 59 (§ 176). \* 1121. *Andrea Mantegna* (?) (or probably *Lorenzo Costa*) portrait of Elisabeth wife of Guidobaldo da Montefeltro, duke of Urbino - others say it is the portrait of Isabella d'Este. 1140. *Rubens*, Hercules between Vice and Virtue. A studio-piece.

Room V

149

**Room V.** Italian school. (Beginning at right entering from the Tribuna). 1038. *Garofolo*, The Annunciation. 1094. *Francesco Albani*, Rape of Europa. The same composition as No. 1057, but larger and more skilfully executed. 1001. *Parmigianino*, Virgin and Child. 1084. *Scarsellino*, Holy Family. 1061. *Parmigianino*, Bust of a young man. 1071. A frame with nine portraits. Number V is *Parmigianino*, painted by himself; number III unknown portrait by *Domenichino*. 1013. A frame with seven small portraits. The one in the middle is *Guido Reni* painted by himself. 1018. *Paolo Veronese*, Portrait of a woman. 1067. *Palma il giovine*, St. John in the desert. 1066. *Paolo Veronese*, Prudence and Hope bound by Cupid. 1069. *Bassano*, Jesus crucified. 1072. A frame with twenty-three portraits among which, No. X is *Annibale Carracci*, painted by himself. 1074. *Solimena* (Neapolitan, XVIII century). Diana bathing among her nymphs, in the act of driving Calisto away, having discovered her to have been seduced by Jupiter. 1073. A frame with eight portraits. No. III is by *Giorgione*; No. IV is Pope Paul III, painted by *Bassano*; No. VIII *Fr. Minzocchi of Forlì*, painted by himself. 1076. A frame with seven portraits; No. IV is *Lavinia Fontana*, painted by herself. 1087. *Palma il Vecchio*, Portrait of an unknown woman. 1078. *Parmigianino*, Portrait of a young man. 1037. *Palma il Vecchio*, Christ at Emaus. 1010. *Parmigianino*, Virgin and Child. 1016. *Correggio*, The head of a Child. \*\* 990. *F. Albani*, Venus reposing. 1060. *Tintoretto*, Portrait of a man. 1095. *Palmegiani*, Christ crucified. 1044. *Albano*, Cupid dancing. 1077. *Canaletto*, The grand canal of Venice. 1012. *Salvator Rosa*, Landscape. 998. *Guido Reni*, Virgin and Child and St. John. 1039. *Procac-*

*cini*, Holy Virgine with the Infant Jesus, and St. John. 1003. *Salvator Rosa*, Sea piece. 1004. *Parmigianino*, Virgin and Child. 1005. *Salvator Rosa*, Landscape. 1006. *Parmigianino*, Virgin and Child. \*\*1002. Madonna and Child with angels. Erroneously attributed to *Tiziano*. According to Morelli it is an youthful work of *Correggio*. It is undoubtedly an exquisite work in *Correggio*'s manner. C. & C. say this picture being a Lombard production cannot be attributed to *Tiziano*. 1064. *Canaletto*, View of the Ducal Palace of Venice. 1014. *Castiglione*, Noah leading the animals into the ark. 1019. *Palma il vecchio*, The Virgin, Jesus, St. John and a Franciscan monk. 1024. *Castiglione*, Some animals with a sherpherdess. 1021. *Paolo Veronese*, St. Agnes. \*1149. Ascribed to *C. Allori*, Reading Magdalene. According to Morelli it is a Flemish copy of a picture by *Correggio* painted for the « Magnifico Signore di Mantova. » Morelli considers the « Reading Magdalene » in the Dresden Gallery a copy of one by *Correggio*. This copy in Florence is considered older than the one in Dresden. 1032. *L. Mazzolini*, Madonna, SS. Anne, Joachim and John. \*\*1025. *Andrea Mantegna*, Madonna and Child in a rocky landscape. Marvellously beautiful in the details. It was executed in Rome about 1489. 995. *Ludovico Mazzolini*, attributed to *Dosso Dossi*, Massacre of the Innocents. A composition of many figures, all gathered in a small space, and carefully finished. 1030. *L. Mazzolini*, Nativity. 1031. *Amerighi* called *Caravaggio*, The head of Medusa. 1033. *Tiziano*, The Tribute money. A poor and diminutive reproduction of a painting of the same artist in the Museum at Dresden. 994. *G. Carpi*, Martha and Mary at the feet of our Saviour. 1034. *L. Mazzolini*, Circumcision. 1035. *D. Feti*, Artemisia mourning, swallowing the ashes of her husband. \*1165. *C. Allori*, Infant Jesus sleeping on the Cross. One of *Allori*'s most attractive pictures, after the manner of *Correggio* and exquisitely finished. 1057. *F. Albani*, The rape of Europa. Same composition as No. 1094. 1022. *F. Albani*, St. Peter delivered from prison.

## Room VI

150

**Room VI.** Dutch-School. The ceiling of this room is modern. The views painted there are of S. M. Novella (§ 508), Sta. Croce (§ 407), Piazza della Signoria (§ 101) and the interior of Pitti Palace (§ 655). This room contains a most remarkable collection of paintings of the Dutch School, the greatest part of which were selected and purchased by Cosimo III de' Medici (§ 246). (Beginning at right from Room V). \*922. *Rembrandt's school*, A very good copy of *Rembrandt's* celebrated Holy Family in the Louvre Museum at Paris. \*926. *Douw (or Doo. Gerard)*, The pancake seller. 934. *G. Schalken*, Seamstress. 937. *Peter van der Werff*, A boy and a girl playing with a little bird. 941. *F. Van Mieris*, A young woman asleep. 944. *B. Breemberg*, Landscape. 945. *F. Van Mieris*, Two old persons at table. 949-950. *G. Netscher*, A sacrifice of Venus and the portrait of the Painter. 952. *F. Van Mieris*,



The aged lover. On the upper edge of the painting are the following words: "**Oudt. mal. is. niet. metal**," (*This time gold is not conqueror*). \*953. *R. Ruysch*, Fruit and flowers. One of her most admirable works. 954. *F. Van Mieris*, The Drinkers. 957. *G. Netscher*, A sacrifice to Love. \*958. *G. Terburg*, A lady drinking. 960. *H. Paulyn*, A miser. 961. *R. Ruysch*, Flowers. 964. *G. Netscher*, Servant cleaning a copper pan. 965. *E. Heemskerck*, Card players. 967. *B. Breemberg*, Landscape. 968. *G. Schalken*, Pietà. \*972. *G. Metzu*, A lady and a sportsman. One of the finest and most remarkable in this collection. 976. *F. Van Mieris*, His own portrait. \*977. *G. Stein*, Breakfast. 978. *A. Van Ostade*, A man looking out of a window. \*979. *Att. to Rembrandt probably by his friend H. Seghers*, Landscape. Given by the Baroness Mary Hadfield Cosway in 1839. \*981. *F. Van Mieris*, The painter with his family. Admirable for minuteness of detail and perfect execution. \*985. *A. Van der Werff*, The Adoration of the shepherds. One of the finest paintings in this room. \*854. *F. Van Mieris*, A Charlatan. 905. *A. Van der Werff*, The judgment of Solomon. Executed with admirable carefulness of finish. 872.<sup>bis</sup> *A. Cuyp*, A charge of Cavalry. 874. *G. F. Douven*, St. Anna teaching the Virgin to read. 977. *C. Poelenburg*, Landscape. \*882. *I. Ruysdael*, A Landscape after a storm. \*888. *P. Van Slingeland*, The soap bubbles. A very remarkable painting for rare carefulness of finish. 890. *F. Mieris*, His portrait. 891. *I. Van der Heyden*, View of the Market place of Amsterdam. 892. *P. Breughel*, Christ bearing the Cross. \*895. *German school att. to L. of Leyden*, Portrait of Ferdinand, Infant of Spain. 897. *G. Berkeyden*, The Cathedral of Harlem. 898, 899, 900. *C. Poelenburg*, Landscapes. 901. *The same*, Moses striking the rock. 913. *The same*, Landscape. 915. *P. Van Laar*, Landscape. \*918. *G. Metzu*, Lute player. 919. *B. Douven*, Portrait of John William the Elector Palatine and his wife Anna Maria Louisa de' Medici. It is a copy of a painting by Adrian Van der Werff. His portrait can be seen in the medallion supported by the figure of painting. 920. *John Francis Douven*, Portrait of Maria Louisa de' Medici.

**Room VII. Flemish and German school.** (Beginning at right entering from Room VI). \*812. *Rubens*, Venus and Adonis. A studio-piece. Exquisitely beautiful the face of Venus. Expression of both Venus and Adonis are good. The landscape is by *Breughel*. 821. *J. Holbein* (the younger), Male portrait. 822. *L. Kranach*, Portrait of Catherine von Bora, Luther's wife. 826. *D. Teniers* (the elder) Landscape. 845. *L. Kranach*, John and Frederic, Electors of Saxony. A study. 847. *The same*. Portraits of Luther and Melancthon. 846. *L. Suavio* called *Lamberto Lombardo*, The Deposition. A small painting in a fine antique enamelled metal frame. On the reverse of it, Adam and Eve engraved on a gilded metal

Room VII

151

plate. 764. *B. Denner*, Portrait. Examine well with an eyeglass the admirable minuteness of detail of this painting. 834. *D. Teniers* (the older), Landscape. 838. *L. Kranach*, Portrait of Luther. 783. *A. Van-Dyck* (?), Madonna. \*\* *Claude Lorrain* (?), Landscape. The gem of this room. 849. *J. Van der Lys*, The prodigal son. 850. *Unknown*, A frame containing ten small portraits; one by Holbein. \* 851. *A. Dürer*, Madonna. \*\* 766. *A. Dürer*, Portrait of an old man probably his father. Admirable the face and the hands. \*\* 765. *J. Holbein*, Portrait of Richard Southwell, counselor of State of Henry VIII of England; with an expression of blended stolidity and slyness. 770. *D. Ryckaert* (the younger), Temptation of St. Antony. 769. *J. Memling*, Portrait. \* 768. *A. Dürer*, St. James. 772. *A. Elzheimer*, Landscape, with an Angel appearing to Hagar. 774. *Claude Lorrain*, Sea-shore with a Villa, copied in part from the Villa Medici at Rome. \* 777. *A. Dürer*, St. Philip. Both this and No. 768 are not only studio-pieces but they represent the real character of the two Apostles. 778. *J. Memling*, St. Benedict. 780. *Flemish school* (att. to *R. van der Weyden*) Portrait. \* 841. *Rubens*, The Graces; a sketch (chiaroscuro). \*\* 781. *G. Doo or Douw*, A school-master. 784. *Wrongly att. to Holbein*, Portrait of Zwingli, one of the reformers of Switzerland. \* 793. *A. Elzheimer*, A landscape. Supposed to represent the triumph of Psyche. \*\* 795. *R. van der Weyden*, The entombment. One of the finest works of this artist, who belongs to the best period of Flemish art. 800. *G. Scalken*, Young woman. 779. *J. Holbein* (the younger), Portrait of Thomas Moore.

## Room VIII

152

**Room VIII. Flemish and German schools.** (Beginning at right entering from Room VII). 729. *Hans von Kulmbach* att. to *J. Schaufelein*, St. Peter delivered from prison. \* 730. *H. de Bless (Il Civetta)*, A Mine. 738. *Paul Brill*, St. Paul the Hermit in the desert. 740, 740<sup>bis</sup> *H. von Kulmbach*; att. to *Schauffelein*, St. Peter preaching and Ascension of St. Paul. 699. *J. Sustermans*, Portrait of a noble of the Puliciani family. 744. *Nic. Frumenti (the German Meister Korn)*, A large triptych with the Resurrection of Lazarus, in the centre; Martha and Mary Magdalene at the sides. Outside the two doors are: A Madonna in *chiaroscuro* and some portraits. 742. *Teniers the elder*, An old chemist. 748. *H. von Kulmbach*; att. to *Schauffelein*, St. Peter and St. Paul led to prison. 754. *P. Brill*, Wild-boar hunt. \*\* 758. *A. Elzheimer*, Landscape with shepherd playing on a reed. \*\* 761. *J. Brueghel*, A Landscape, forming the cover of a green drawing of the \* *Crucifixion* relieved with white by *A. Dürer* (1505) with a copy in color by *Brueghel* (1604). 698. Att. to *H. van der Goes* but according to Prof. J. Semper the work of *Henry Aldegrevier*, A Madonna with Child; St. Catherine and another Saint. Particularly worthy of remark for the fineness and skill of execution. \*\* 703. *J. Memling*, Madonna and Child with two

Angels playing a violin and a harp. Remarkable for its chastened arrangement, tasteful shape, jewel like finish, and glow of tone (**C. & C.**). 748.<sup>bis</sup> *H. von Kulmbach att. to Schaufelein*, Conversion of St. Paul. 707. *Peter Neefs*, Interior of Antwerp cathedral. 706. *Teniers the younger*, St. Peter weeping. Reminiscent of the Bolognese school. 705. *Teniers the elder*, A Physician. 708. *G. David* (Flemish school), Adoration of the Wise Men. 710. *A. Stalpent*, A Landscape. 713, 713.<sup>bis</sup> *H. von Kulmbach att. to Schaufelein*, St. Peter walking on the water and Martyrdom of S. Peter. \*717. *P. Neefs*, Interior of a church. Remarkable for the splendid effect of light of some candles on an altar and for the size of the painting larger than any other of the same artist. 716. *J. Sustermans*, St. Margaret. 731. A triptyck representing the Adoration of the Wise Men. Attributed to *J. Van Eyck* but Prof. J. Semper has recently stated that it is the work of *Martin Van Veen* called *Keemskerck*. 724. *H. von Kulmbach att. to Schaufelein*, Martyrdom of St. Paul.

**Room IX. French School.** (From right entering from Room VIII). 672. *A. Grimoux*, A young pilgrim. 676. *Unknown*, Portrait of Louis XIV. \*669. *Jacques Courtois* called *Bourguignon*, A battle. Large and splendid composition. 674. *N. Largillière*, Portrait of the poet J.-J. Rousseau. \*679 and facing it 689. *F. X. Fabre*, Portrait of the poet Victor Alfieri and the Countess Albany (§ 419 and § 432) a perfect likeness. On the back of each is an autographic sonnet by Alfieri. Both these paintings were presented by the artist to this Gallery in 1824. 681. *N. Pillement*, A Sea port, on a misty morning. A pastel. 680. *N. Poussin*, Theseus in Trezene. Theseus, in presence of his mother Etra, lifts with great effort the huge stone, under which his father Egeo has hidden the sword his son must show, in order to be recognized by the Athenians. 685. *C. Le Brun*, Iepthas vow. A beautiful composition. 686. *Pillement*, A Sea storm. A pastel. 687. *J. Callot*, A grotesque portrait according to M. Meaume it is not by Callot, but taken from a sketch of the Master, given to this Gallery in 1865 by the Sculptor Santarelli with many other designs by Callot. 688. *P. Mignard*, Portrait of the Marquise de Sevigné, the French writer, so well known for her letters to her daughter Mad.<sup>me</sup> la Comtesse de Grignan. 690. *B. Gagneraux*, A lion hunt. 696. *A. Grimoux*, A girl pilgrim. 695. *P. Champagne*, Portrait of Fouquet, Marquis of Belle-Isle. 651, 652, 654. *Bourguignon*, Battle-pieces. 653. *J. Parrocel*, Combat of cavaliers. 163. *Gagneraux*, A battle. \*667. *F. Clouet* called *Jehannet*, Portrait of Francis I executed with great carefulness of finish and much skill. 668. *G. Dughet* called *Poussin*, Small landscape. 670. *P. Mignard*, Portrait of the Countess of Grignan, Madame de Sevigné's daughter. 671. *A. Watteau*, A party of horsemen and a lady listening to a flute player. \*669. *Bourguignon*, A battle. A large and splendid composition.

Room IX

153

Room X  
Gabinet  
of the Gems

154

Then to the left in the corridor is the:

**Gabinet of the Gems** (closed on Sundays) built in the form of a tribune, and decorated with four columns in oriental alabaster, and four in *verde antico*, about seven feet high; with six cabinets containing upwards of 400 gems and precious stones, once the property of the Medici. Their material value is often surpassed by their artistic worth.

Eight columns of Sienese agate and eight of rock crystal, eight statues of the Apostles in *pietra dura*, some bas-reliefs, busts, also in *pietra dura*, were executed to decorate the altar intended to adorn the *Cappella dei Medici* in San Lorenzo (S 205). Beginning from the 1<sup>st</sup> cabinet to right: a vase in lapis lazuli of 13 inches in diameter, in one piece; two small bas-reliefs in gold on jasper, attributed to *Gianbologna*, but really a work of *Michele Mazzafirri*, a Florentine goldsmith; \* two vases in sardonyx, very precious for their size and the beauty of the grain, with the name of *Lorenzo de' Medici* engraved on both. Their value is inestimable. \* Portrait of the Grand-Duke Cosimo III kneeling before an altar in Florentine Mosaic (1619); a cup of rock-crystal, with a gold enamelled cover, on which are the initials of Diana de Poitiers (Cellini's style) two vases of rock-crystal, one ornamented with admirable carvings, and the other left uncut not to spoil the extraordinary pureness of its natural transparency; a triangular cup in emerald, in one piece; a red jasper cup ornamented with diamonds, with a small statue of a warrior in enamelled gold; Venus and Cupid in porphyry, by *Pietro Maria Serbaldi da Pescia*; a Grison jasper cup ornamented with pearls, representing a Hydra, with the figure of \* Hercules in massive gold; by *M. Mazzafirri* (?) or *Gianbologna*; a view of the *Piazza della Signoria* in *pietra dura* with bas-reliefs in gold, by *Gaspiero Mola*; a bowl, in the form of a bottle, of Spanish coralline, ornamented with pearls and cameos; a cats-eye or star stone, of extraordinary size surmounted by a pearl; a cup in rock-crystal, with a gold handle enamelled; formerly att. to *B. Cellini*, now believed to be a work of *Masseroni di Milano*; a small oval cup, made out of a single garnet; a bust of Tiberius, in turquoise, the gold ornaments are att. to *Cellini*. In the centre of the room is \*\* a casket of rock-crystal, with 24 scenes from the life of Christ, executed by *Valerio Belli* for Pope Clement VII, who gave it to Caterina de' Medici when she married Henry II of France, son of Francis I. This casket is considered the rarest work in the collection.

2<sup>d</sup> Corridor

155

**2<sup>d</sup> Corridor.** The frescoes on the ceiling are by *Ulivelli, Gori, Chiavistelli, Tonelli* and *Masini*. They represent Saints, the virtues, the foundation of the equestrian order of St. Stephen, the Council of Florence, etc. Among the fine antiques are, to the left: 129. Sarcophagus with the fall of Phaeton, \* 138. Thorn-extractor (known as the *Fedele della Spina*); to the right: \* Round altar with bas-reliefs, representing the Sacri-



ifice of Iphigenia, bearing the name of Cleomenes: 141. Pedestal, with reliefs of Amoretti, bearing the weapons of Mars; above, similar pedestal with female figures in fine relief, 145. Venus stooping in the bath; to the left: 146. Nymph unloosing her sandal. It also contains a few pictures not worth mentioning.

**3<sup>d</sup> Corridor.** (West side). It is of the same length as the 1<sup>st</sup> corridor with paintings of little importance, except the Angel Gabriel by *Carlo Dolci*, on an easel near the large windows. The frescoes on the ceiling are by the same artists as in the 2<sup>d</sup> corridor, and represent allegories of the virtues, sciences and arts, portraits of illustrious men and views of some cities of Tuscany. Among the antique sculptures are, to the left: 156. Statue of Marsyas, antique, restored by *Donatello*, 157. Pertinax; to the right (no number): Nereid on a seal, 195. Leda, etc.

In this corridor the first door on the left leads to the

**\* Venetian school.**

The greater part of the works gathered in the two following rooms belonged to the private collection of a florentine merchant, *Paolo del Sere*, settled in Venice, which was bought by Cardinal Leopoldo de' Medici in 1654.

**Room I.** (Beginning from right of entrance). 627. *Sebastiano del Piombo*, Portrait of a Warrior. Remarkable for its characteristic features and lively expression. 572. *P. Veronese*, St. Catherine. 573. *G. Muziano*, Portrait of a man. 575. *L. Lotto*, The Holy Family. A late work. 576. *Tiziano*, Portrait of the sculptor Sansovino. 579. *P. Veronese* and according to *Morelli* by *B. Zelotti*, The Annunciation. \*\* 592. *Moretto* or *Sebastiano del Piombo*, Death of Adonis. \* 583.<sup>bis</sup> *V. Carpaccio*, The subject is unknown but is probably the fragment of a Crucifixion. \* 631. *M. Basaiti*, A Holy Allegory. In this highly poetic composition the painter appears as the precursor of Giorgione. \*\* 586. *Morone*, Portrait of a man; perhaps Alfonso II d'Este duke of Ferrara. 648. *Tiziano*, Portrait of Catharine Cornaro, queen of Cyprus. \*\* *A. Mantegna*, A triptyck. In the middle, the Adoration of the Kings;

3<sup>d</sup> Corridor



Angel Gabriel (Carlo Dolci)

Venetian  
school  
156

Room I

to the right, the Circumcision; to the left, the Resurrection. This is one of the master's finest and most carefully executed works. 571. *Veronese's school*, Portrait representing probably the general Gattamelata. A reproduction of the equestrian monument of this same general, by *Donatello* can be seen at the *Museo Nazionale* (§ 356). 593. *I. Bassano*, Moses near the burning bush. 594. *D. Robusti* (*Tintoretto's* son), Vision of St. Augustine. \* 595. *I. Bassano*, Portraits of the painter's family. One of the finest works of this artist. \*\* 599. *Tiziano*, Portrait of the Duchess of Urbino, the wife of Francesco Della Rovere. Her face, younger and idealized, is recognisable in the « Venus » (see No. 1117 in Tribuna) (§ 148) and in the « Bella » (see No. 8 in the Pitti) (§ 148) by the same artist. \*\* 605. *Tiziano*, Portrait of Francesco Maria I della Rovere, Duke of Urbino.

These noble portraits were executed in 1537, when the Duke was appointed « Generalissimo » of the League against the Turks. The Duke has a martial bearing, the look of the Duchess is stately but subdued. To make the difference apparent between the *blanched* complexion of a dame accustomed to luxury and ease and the tanned face of a soldier habitually exposed to the weather, Titian skilfully varied the details of technical execution. Here he is minute and finished, there resolute and broad. Here the tinted and throbbing flesh is pitted against a warm light ground, there the sallow olive with a dark wall. (C. & C.).

\* 601. *Tintoretto*, Portrait of the admiral Veniero. 577.



No. 626. - Flora (Tiziano)

*P. Bordone*, Portrait of a boy. 602.<sup>bis</sup> *Tiepolo*, The sacrifice of Iphigenia. 604. *Carletto* (*Veronese's* son), Madonna with Saints and Angels. Below are: St. Mary Magdalene, St. Margaret and St. Fredian, bishop of Lucca, holding a rake, as a symbol of the prodigious hydraulic works through which Lucca has been saved from the danger of frequent inundations of the river Serchio and the country around has required the renown of uncommon fertility. This painting is one of the most valuable works of the artist and was given to this Gallery by the Grand-Duke Ferdinand III who purchased it from a

church in Castelfranco di Sotto. 608. *Palma il giovane*, St. Margaret with the winged dragon. \* 607. *P. Bordone*, Portrait of a man. \*\* 626. *Tiziano* (On an easel in the centre of the room), The so-called « *Flora*, » a splendid figure of a young woman, holding flowers; supposed to be a portrait of the daughter of *Palma il vecchio*, with whom *Tiziano* was deeply in love: one of the most admired paintings of the master, in which the sensuality of the syren is well mixed with a purity of feature recalling the antiques.

**Room II.** (Beginning from right of the entrance). 645. *Savoldo*, The transfiguration of our Lord. 646. *Tintoretto*, The sacrifice of Abraham. 612. *P. Veronese*, The head of St. Paul (a study). \* 629. *Morone*, Portrait of a man. \* 614. *Tiziano*, Portrait of Giovanni dalle Bande Nere (§ 229); painted from a dead mask. 615. *Tintoretto*, Portrait of an old man. 616. *Pordenone*, The fall of St. Paul. \* 617. *Tintoretto*, The marriage in Cana. A diminutive copy, by him, of his painting painted for the church of Santa Maria della Salute, and now kept in the sacristy of that church. 618. *Tiziano*, Madonna with child. A study for his famous Madonna in the church of the Frari in Venice. The importance of this painting rests on its being a simple sketch by which one can observe the process used by the master in executing his work. \* 619. *Palma il vecchio*, Judith; finely modelled but greatly damaged. 620. *A. Mantegna*, Portrait of a man. 642. *Morone*, Portrait of Giovanni Antonio Pantera, the author of the Poem « *La Monarchia di Cristo* » (Christ's Monarchy) published in 1535 and dedicated to Francesco I. \* 622. *Att. to Giorgione* but doubtful, Portrait of a knight of Malta; very much damaged. 591. *Salviatino*, Bersabea. \* 621. *Giorgione*, The child Moses undergoing the Ordeal of fire. An early work.

The subject is taken from a Rabbinic legend, which says that when Moses was three years old he was brought before King Pharaoh, of Egypt, as his counsellors had advised that he should be slain. To decide the point, a ruby ring and burning coals were set before him. If he should choose the ring it was an omen that he knew right from wrong; but if the coals, it would show he was too young to distinguish, and so would be allowed to live. At first the child reached out for the ring, but the angel Gabriel, who was present in the form of one of the attendants, turned his hand aside, so that Moses took the coal and put it in his mouth. His tongue was so burnt that he could never speak distinctly while he lived, but his life was spared. (Karl Karoly).

\* 630. *Giorgione*, The judgment of Salomon. This painting and the above mentioned 621, are the first works of this artist and they are two of the few really authentic pictures by him. In this one the figures are not so carefully drawn as those of No. 621. They were both taken from the Poggio Imperiale (§ 663) in 1795. 589. *P. Veronese*, The Martyrdom of St. Justina. \* 628. *Bonifazio Veronese*, The last supper. Much admired for its bold and strong coloring. 625. *Tiziano*, Madonna and Child. 623. *Palma il vecchio*, Madonna and Child with Saints. \* 633. *Tiziano*, Madonna and Child with

Venetian  
school  
Room II  
157

St. John presenting flowers. At the side St. Anthony the Hermit, in profile (according to C. & C. this picture excels all Tiziano's previous works in sweetness and tone, freedom of modelling and clever appeal to nature). \* 583. *School of G. Bellini*. Pietà; a sketch. 636. *P. Veronese*, The crucifixion. A rich and very expressive composition. \* 638. *Tintoretto*, Portrait of the architect and sculptor Sansovino. 639. *Bonvicino* (?), Brescian school. Portrait of a man. 613. *Bordone*, Portrait of a man. 647. *T. Tinelli*, Portrait of the poet Giovan Battista Strozzi. 643. *A. Varotari*, Lucretia. 609. *Tiziano*, A smaller copy of his « Battle of Cadore » destroyed in the burning of the ducal palace at Venice in 1577. 590. *Att. to Tiziano but more probably by one of his followers and imitators*, Virgin and Child and St. John, surrounded by seraphins. 644. *P. Pini*, Portrait of the physician Coignati.

158

The next room (**XIII Room**) is reached by traversing a narrow passage, lined with portraits of modern painters, which is entered by a door on the left of the third corridor, marked « *Ingresso alla Sala di Lorenzo Monaco* » adorning the Venetian School. The door straight on leads to the **Cabinet of Engravings and Drawings**. The **Collection of coins and Medals** has been taken to the Etruscan Museum (§ 495). (To visit these rooms a special permission from the Director, is required).

Hall  
of Lorenzo  
Monaco

159

**Room XIII. Sala di Lorenzo Monaco.** Over the door: 1224. *R. Ghirlandajo*, Madonna. \*\* 39. *Botticelli*, Birth of Venus. One of Botticelli's most celebrated works, and painted



No. 39. Botticelli - Birth of Venus

at the same time as his so-called spring. 1296. *Bacchiacchia*, History of St. Acasius, altar predella. \* 1316. *Gentile da Fabriano*, SS. Mary Magdalena, Nicholas of Bari, John and George.



1302. *Benozzo Gozzoli*, Betrothal of St. Catharine, Pietà and Saints. \*\* 1309. *Lorenzo Monaco*, Coronation of the Virgin. Though the modelling of the nude be defective and the drapery conventional it is a marvellous work, and one of the few paintings of Lorenzo Monaco, which have been preserved. 1305. *Domenico Veneziano*, Madonna and Saints. 24. *Lorenzo di Credi*, Madonna adoring the Child. \* 1286. *S. Botticelli*, Adoration of the Magi. The two Magi in the centre foreground, are portraits of Giuliano (§ 221) and Giovanni de' Medici, later Leo X (§ 226). The drawing and the transparency of the colour are very good. \* 1297. *Domenico Ghirlandajo*, Madonna and Saints. \* 17. *Fra Angelico*, Tabernacle with a gold ground, the Madonna between two Saints, surrounded by \* twelve Angels, with musical instruments, of surpassing charm. \* 1294. *Fra Angelico*, Predella of the preceeding, with St. Peter preaching, Adoration of the Magi and Martyrdom of St. Mark. The door we find next is the

**Passage to the Pitti Palace** (closed on Sundays). We shall pass over this part of the Gallery and visit it on our way to the Pitti Gallery. The second door on the left leads to the

Passage  
to the Pitti  
Palace

160

**Rooms XIV and XV. Portraits of ancient and modern painters painted by themselves.**

Portraits  
of ancient  
and modern  
painters

161

This precious and unique collection of portraits of celebrated painters, painted by themselves, we principally owe to Cardinal Leopoldo de' Medici.

He began by purchasing a great number of those which were in the Academy of St. Luca in Rome, and then he invited all the most famous painters of his time to send their portraits, still continuing to collect as many of the ancient ones as he was successful in finding. Cosimo III de' Medici gathered them all in this room, about the year 1681, and had the statue of his uncle, the Cardinal Leopoldo, erected here in a niche as a monument of his munificence. This statue is by *Gio. Battista Foggini*, and the latin inscription on the base is by *Henry Newton*, who was then in Florence, as ambassador from the English court to the Grand-Duke.

This collection was then much enriched by Peter Leopold of Lorraine who purchased a good number of fine portraits from the Abbé Pazzi; and is still growing year by year, with those of the contemporary artists, whose celebrity makes them worthy of admission to this Pantheon.

The order adopted in arranging these portraits is as follows:

On the right wall and half of that opposite the entrance door are the portraits of the native painters of southern Italy; on the other half of that wall and on the left are the portraits of painters from northern Italy; and finally on the same side as the door, the portraits of old foreign artists are hung.

The second hall chiefly contains the most recent portraits, many of which represent artists still living, either foreign or Italian.

The most remarkable among the ancient ones, are those of Raffaello, Leonardo da Vinci, Perugino, Andrea del Sarto, Massaccio, Michelangelo, Guido Romano, the founders of the Tuscan and Roman School, and Parmigianino, Giorgione, Tiziano, Paolo



No. 288. - Raffaello Sanzio da Urbino

Veronese, Tintoretto, Bassano, Palma, Murano, etc., the chief masters of the Lombard and Venitian School. The Bolognese School is also represented by its principal masters, as Domenichino, Guercino, the two Caracci, Primaticcio, Guido Reni, Albano, etc.

Among the old foreign painters, those most worthy of mention are: Albert Dürer, Luke of Leyden, Holbein, Rubens, Van-Dyck, Rembrandt, Gerard Douw, Sustermans, Bourguignon, Vivien, Liotard, Nanteuil, etc.

The most interesting among the modern portraits of this collection are those of: Raphael Mengs, Batoni,

Appiani, Reynolds, Angelica Kauffmann, Mad.<sup>me</sup> Lebrun, Overbeck, Gagneraux, Ingres, Benvenuti, Sabatelli, Bezzuoli, Hayez, Malatesta, that of the celebrated sculptor Canova, also painted by himself, and those of Lehman, Hamon, Cabanel, Hamerling, Hebert, Millay, Watson, Laurent, Canevari, Ussi, Ciseri, Musini, Cassioli, Heyden, Leighton, Millais, Nani, Barabino, Gordiniani, etc., many of whom are still living.

In the centre of the first hall, is a large \* Marble Vase of Greek workmanship known as the « Medici Vase, » adorned with the Sacrifice of Iphigenia.

Cabinet of  
Inscriptions

162

**Room XVI. Cabinet of Inscriptions.** The walls are covered with a number of ancient Greek and Latin inscriptions, most of them from Rome. The inscriptions are arranged in twelve classes according to their subjects (the gods and their priests, the consuls, dramas, military events, private affairs, etc.).

There are also some fine Statues. \* 262. Bacchus and Ampelus; \* 266. Venus Urania; \* 265. Venus Genetrix; 264. Priestess (head modern); 302. Cicero; 300. Demosthenes; 274. Scipio Africanus; 294. Socrates; 291. Relief representing earth, air and

water; 294. Aeon, a late personification of Time. Also a number of Roman cinerary urns and Greek sepulchral reliefs.

**Room XVII. Cabinet of the Hermaphrodite.** In the centre: \*306. Hermaphrodite, lying upon a lions's skin; a splendid statue similar to one in the Paris Museum belonging to the Borghesi collections. The upper portion is antique and is considered a master-piece of Greek sculpture. The lower part has been restored in parian marble in such a clever way that it is in perfect harmony with the rest. It was purchased in 1669 by the Grand-Duke Ferdinando II de' Medici from the Ludovisi family. To the right: 307. Torso of Bacchus in basalt; 308. Torso of a youth, restored by *Benvenuto Cellini* as Ganymede; 310. Hercules and the serpents; above, a relief (three Bacchantes), and Mask of Jupiter Ammon; \*315. Torso of a Satyr; above it; 311. A relief (Victories sacrificing bulls); \*\*318. The celebrated « Dying Alexander, » recalling the Laocoon, really a giant's head of the Pergamenian school; 316. Antinous; above, a relief representing three Bacchantes; 323. Cupid and Psyche.

A door in this Room leads to

**Room XVIII. Cabinet of the Cameos** (closed on Sundays). Cases 1<sup>st</sup>–4<sup>th</sup> contain the antique cameos, 5<sup>th</sup> and 6<sup>th</sup> the modern; 7<sup>th</sup>–10<sup>th</sup> the ancient intaglios, 11<sup>th</sup> and 12<sup>th</sup> modern. Drawers beneath the intaglios contain casts. In the 1<sup>st</sup> Case, to the left of the entrance, the cameo \*No. 3 (red numbers), with the Sacrifice of Antoninus Pius, is remarkable for its size; 7. Cupid riding on a lion, with the name of the Protarchos; 9. Cupid tormenting Psyche; 31. Nereid on a hippocampus. 2<sup>d</sup> Case: 36. Judgment of Paris; 51. Zeus of Dodona; 63. Hercules and Omphale. 3<sup>d</sup> Case: 86. Youthful Augustus; 100, 101. Tiberius. 4<sup>th</sup> Case: 148. Wounded stag; 156. Fall of Phaëthon; 162. Bacchus and Ariadne. 6<sup>th</sup> Case (modern): 220. Ludovico Sforza; 221. Cosimo de' Medici (il Vecchio), 222. Lorenzo il Magnifico; 233. Pope Clemente VII. 7<sup>th</sup> Case (opposite the door): 28. Apollo; \*54. Hercules and Hebe, with the name of the artist Teukros; 73. Satyr and child. 8<sup>th</sup> Case: 101. Mourning Cupid; 145. Apollo. 9<sup>th</sup> Case: 176. Bacchante; 185. Pluto; 190. 191. Leander (?). 10<sup>th</sup> Case: chiefly portrait-heads. 11<sup>th</sup> Case: 4158. (black numbers) Sphinx, the seal of Augustus. 12<sup>th</sup> Case (modern): \*371. Head of Savonarola; 373. Leo X, etc. The next four cases contain the collection bequeathed by Sir William Currie to the Uffizi in 1863: 5. Hermaphrodite; 20. Dancing Satyr; 35, 50. Pine heads; 106. Ajax and Achilles, etc. By the wall opposite the window: Face carved in wood, supposing to have been copied from a cast of Dante's features taken after death. In the corner are fragments of glass from the catacombs, bearing early Christian representations; also goldsmith's work.

**Room XIX. Sala del Baroccio.** (Hall of Baroccio; so named from the Madonna of Baroccio which it contains). Four tables of Florentine mosaic. That in the centre, executed

Cabinet  
of the  
Hermaphrodite

163

Cabinet  
of the  
Cameos

164

Hall  
of Baroccio

165

in 1613-18 by *Iacopo Antelli*, from *Ligozzi's* design cost 40,000 zecchins or ducats. (From right of entrance). \* 154. *A. Bronzino*, Portrait of Lucrezia de' Ricci, wife of Bartolommeo Panciatichi (see No. 159). 211. *Salaino* (pupil of *Leonardo da Vinci*). The Holy Virgin, St. Anna and Jesus. 156. *Sodoma*, Seizure of Christ by the soldiers. 157. *Honthorst (Gherardo delle Notti)*, The Virgin and Child, St. Joseph and two angels. Most noticeable is the effect of light issuing from the figure of Christ, illuminating the whole scene. 158. *A. Bronzino*, Descent from the Cross. 159. *A. Bronzino*, Portrait of Bartolommeo Panciatichi (see No. 154). 156. *Carlo Dolci*, Madonna and Child, and St. Solomea appearing to St. Louis. \* 163. *J. Sustermans*, Portrait of Galileo. 164. *F. Pourbus*, Portrait of the sculptor Francavilla. 172. *A. Bronzino*, Portrait of Eleonora di Toledo, wife of Cosimo, and her son Ferdinando I. \*\* 169. *Baroccio*, The Virgin begging the Saviour to bless some pious noblemen, who are giving alms. This great compositions, rich in fine figures, is known under the name of *Madonna del Popolo*. It was painted for the « Fraternità » of Arezzo in 1579 and brought to this Gallery in 1787. 166. *Sogliani*, Madonna with Child. 179. *A. Allori*, The wedding feast at Cane. 174. *Lanfranchi*, St. Mary Magdalene. 178. *A. Allori*, The Samaritan. 175. *Giulio Romano*, Portrait of Cardinal Accolti. 180. *Rubens* (?), Portrait of Helen Forman, the painter's second wife. 205. *A. Allori*, A portrait, supposed to be that of Torquato Tasso. 162. *Guido Reni*, The Cumean Sybil. 185. *Douven*, A portrait. 184. *Amerighi* called « *il Caravaggio*, » Christ among the Doctors. 186. *Carlo Dolci*, St. Mary Magdalene. 190. *Honthorst (Gherardo delle Notti)*, Adoration of the Shepherds. \* 191. *G. B. Salvi*, called « *il Sassoferrato*, » The Virgin in sorrow. 193. *A. Allori*, portrait of Giuliano de' Medici, Duke of Nemours. 196. *A. Van-Dyck*, Portrait of the Princess Margaret of Lorraine, the wife of Prince Gaston of France. 195. *Caravaggio*, The Pharisee skowing the piece of money to Christ. 207. *Carlo Dolci*, Portrait of the Arch-Duchess Claudia Felicia, second wife of the emperor Leopold; the artist having brought this painting from Innsbruck where the engagement of the princess had taken place, the Grand-Duke had it finished as Santa Galla Placidia. 189. *Beccafumi*, called « *il Mecherino*, » Holy Family. \* 188. *Andrea del Sarto*, Portrait of a woman, much injured. \* 203. *Guido Reni*, An episode from Ariosto's Orlando Furioso; Bradamante listens to the account of Ruggero's sad adventures, made by Fiordesolina. 204. *Luini*, Madonna and Child with Saints. \* 213. *Bugiardini*, The Virgin suckling her divine Son. \* 210. *Velasquez* or *C. de Crayer*, Portrait of Philip IV, king of Spain, on horseback. Probably a studio-piece after Rubens. The sculptor, Pietro Tacca, is said, to have modelled his equestrian statue of Philip IV from this painting. 167. *Bronzino*, Portrait. 216. *School of Rubens*, A bacchanal. \* 212. *Baroccio*, Christ and the Magdalene. 171.



*A. Caracci*, A man holding a monkey on his shoulder. \* 220. *Snyders*, The Boar hunt. This painting is one of the best works of this celebrated painter of animals.

**Room XX. \* Sala di Niobe.** (Hall of Niobe).

Hall  
of Niobe  
166

In the year 1772 the splendid statues of Niobe and her children were transported to Florence from the Villa Medici in Rome and the Grand-Duke Pietro Leopoldo and this hall constructed in 1779. That they might find a suitable and permanent home in Florence. These statues were dug up in Rome in 1583 near the Porta San Paolo. Cardinal Ferdinando de' Medici purchased them for the sum of 7938 francs and placed them in the Villa Medici in Rome.

The story of Niobe has always been a favorite subject in mythology; how she boasted of the beauty and number of her children, despising her less fortunate sister Latona, who had but two, Apollo and Diana. Latona, however takes her revenge, for Apollo kills all the sons, and Diana all the daughters of proud Niobe, who, unhappy woman, is turned to stone by her cruel grief.

Sixteen figures are supposed to have composed the original group including the pedagogue. The number of Niobe's children is doubtful. These interesting statues have been the subject of many elaborate treatise by the best scholars, such as Fabbroni, Montfaucon, Cav. Zannoni and Mr. Charles Robert Cockerell. The latter, a very clever English architect, who spent much time in Greece in studying the remains of the antique monuments of that classic land, expressed the opinion that these statues were destined to decorate the front of a temple.

This opinion also receives support from Pliny who speaks about a group of Niobe's family, which existed in Rome in his time, taken from a temple of Apollo Sosienus and which was the work of Phidias and Praxiteles.

In 1816, when returning to Florence after a long sojourn in Greece, he studied these statues, and made the drawing, that is now exhibited in this hall, and in which he only put the fourteen figures of our collection. Some of the heads of these statues were often cast in plaster and carefully copied and studied, and several Academies in Europe requested casts of the whole family.

\* 241. *Niobe and her youngest daughter*: the right hand of the mother and the left foot of the girl are modern. 242. *A young woman*: the arms, part of the dress and mantle and the right foot are modern. 243. *A young woman*: greatly injured in restoring it. \* 244. *The dying son*: the right arm and foot are modern. 265. *The wounded son*: doubtful if it belongs to the group of Niobe's family; it was once considered to be a Narcissus. The left hand and foot are modern. 246. *A young Niobide*: the left hand and foot are modern. 247. *The pedagogue*: the arms are modern, and very likely the head also. (In the Louvre Museum in Paris there is a statue like this grouped with one like No. 256). \*\* 248. *A young Niobide*, the best of the group. Notice the marvellous expression of the head, the foot trampling upon the ground, wonderfully modelled and the beautiful and noble forms of the whole body. A half of the right, the whole of the left arm and a half of the right leg are modern. 249. *A young daughter*, very poor; neck and arms are modern. 250. *A young Niobide*: the arms, the right leg and a part of the mantle are modern. 251. *A young woman*,

generally supposed not to belong to this group but to be a Psyche, whose wings were probably cut off. The arms and several parts of the drapery are modern. 252. *A young Niobide*, similar to No. 255. The right arm is modern: the neck and some other parts are restored. \*253. *A young Niobide*, well preserved, the point of the nose being the only part restored. 254. Not a very good copy with some modifications of the above No. 253. 255. Similar to No. 252. The right hand, the nose and the mouth are modern. 256. *The youngest of Niobe's sons*: the right arm and the left hand are modern. 257. *One of Niobe's daughters*; the arms are modern.

Then 259. Replica of the so-called Zeus of Otricoli. Among the paintings are: \*140. *Rubens*, Henry IV at the battle of Ivry. \*147. *Rubens*, Entry of Henry IV into Paris (both unfinished). 139. *Sustermans*, The Florentine Senate swearing fidelity to Ferdinand II (authentic portraits).

167

**Room XXI.** was formerly occupied by *Bronzes* which have been now transferred partly to the Archeological Museum (§ 495) and partly to the National Museum (§ 361-362).

Feroni  
Gallery

168

**Room XXII. Galleria Feroni (Feroni Gallery).** The Marquis Leopoldo Feroni bequeathed to Florence in 1850 his gallery, and the whole collection was deposited here in 1866. The paintings of this Gallery being unimportant we shall give no description of them.

Drawings

169

At the end of the corridor, are the **Rooms XXIII, XXIV, XXV** containing \*\* **Drawings.** Catalogue by Signor *Nerino Ferri*, 1 ½ fr. The collection was founded by Cardinal Leopoldo de' Medici, and was afterwards much extended. All the drawings exhibited to view bear the names of the masters. A few of the most important only are here enumerated. The numerals indicate the single drawings within the large frames.

**Room XXIII.** To the left. Two frames with drawings by *Perugino*. Drawing for *Pinturicchio's* fresco in the *Libreria at Siena* (here att. to *Raffaello*). 534, 535. Drawings for *Raffaello's* Madonna of Francis I in the Louvre in Paris. 377. *Pinturicchio*. 446, 449, 436. *Leonardo da Vinci*. On the other wall: \*101. *Fra Angelico*, Madonna and Child; in the centre. 186. *Filippino Lippi*, Sketches for the fresco of the Strozzi chapel. 1471, 1464. Sketches by *Carpaccio*.

**Room XXV.** Contains a rich collection of drawings by *Andrea del Sarto* and *Fra Bartolommeo*. 1246-1250. *Luca Signorelli*, on the entrance wall. 538. Drawings for *Raffaello's*, Entombment in the Palazzo Borghese in Rome. 539. *Raffaello's*, Drawing for his Madonna at Budapest. In the centre by *Raffaello*: \*505. Madonna del Granduca (§ 173). 497. Madonna. \*529, 530. St. George and the Dragon, drawing for the paintings at St. Petersburg and in the Louvre in Paris. 1506, 1507, 563, 565, 566. *Sodoma*. 423. *Leonardo da Vinci*.

**Room XXVI.** Contains drawings by *Fra Bartolommeo*, \* *Dürer*, etc., and architectural design.

Retracing our steps through the 3<sup>d</sup> corridor, we will find the door opening to the Passage to the Pitti Palace (§ 171). This passage is closed on Sunday.

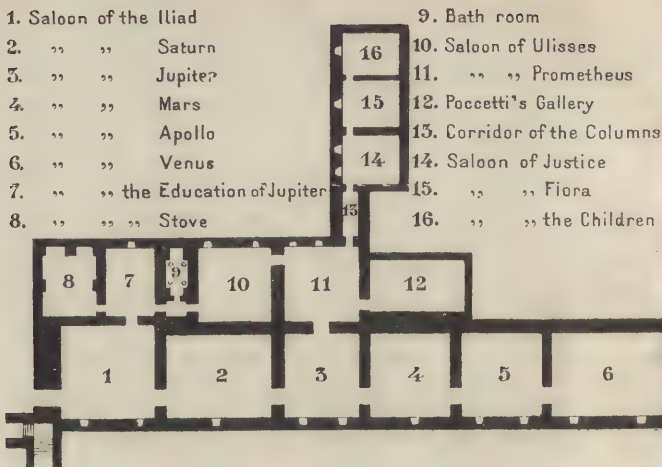
A staircase descends to a long Corridor which leads over the *Ponte Vecchio* (§ 636) to the Palazzo Pitti, about 10 minute's walk. It was built by order of Cosimo I, in order to connect the Pitti Palace, where he lived, with the Palazzo Vecchio where his son was to dwell after his marriage with Giovanna d'Austria. *Vasari* was appointed for this work which he finished in five months. At the first corner, \* *Luca Giordano*, Rape of Dejanira. The first section of the corridor contains Italian and other **Woodcuts**, beyond which is a collection of **Engravings** of the Italian School to the time of Marc'Antonio, and also other schools, to the present day. The passage turns to the left over the *Ponte Vecchio*. Then comes a large collection of portraits of the Medici, crayon sketches of Florentine beauties; four portraits of ladies of the English court (copies after Sir Peter Lely's originals at Hampton Court); and views of Italians towns (17<sup>th</sup> cent.). Lastly, to the left, portraits of popes and cardinals; to the right, celebrated natives of Portugal, etc. Below lie the Boboli Gardens (§ 657). In order to reach the Gallery in the Pitti Palace two flights of steps must be ascended.

Corridor  
leading  
to Palazzo  
Pitti

170



No. 241. - Niobe and her youngest daughter  
(Uffizi Gallery - Room XX)



### Pitti Gallery (Galleria Palatina)

Pitti Gallery

171

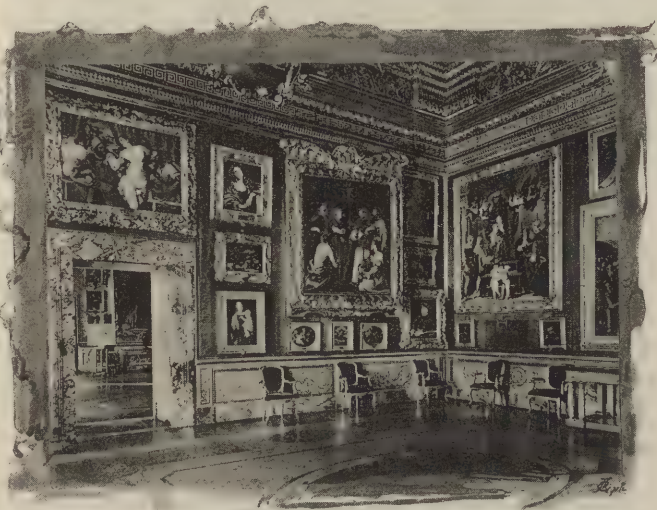
The Pitti Gallery can also be entered by the E. angle of the Piazza Pitti (§ 655), in the colonnade adjoining the entrance to the Boboli garden (§ 557).

(If entering from here admission of one franc must be paid. Sunday free: open daily from 10-4. Those who enter the Pitti Gallery first, can go to the Uffizi Gallery by the corridor over the Ponte Vecchio (§ 170) without paying admission again. The passage between the two Galleries is closed on Sunday).

This collection is almost the most important in the whole world. The pictures are not considerable in quantity, being only about 500 in number, but they are unrivalled for their quality, as no other Gallery can boast such an array of masterpieces, interspersed with so few works of less merit. This collection was begun about 1640 by the Medici when *Pietro Berrettini da Cortona* and *Ciro Ferri*, received the order of decorating with frescoes five of the principal rooms in the Palace. *Ferdinando II* brought here many of the pictures collected by *Cosimo II* in the Uffizi, adding to them those inherited by his wife *Della Rovere*, and several others purchased from different churches in Tuscany and other lands. The cardinals *Leopoldo* and *Gian Carlo de' Medici* left, after their death, splendid collections of art, which were partly placed here and partly to the Uffizi. Also the princess *Palatine*, sister of *Gian Gastone*, left quite a number of paintings to this Gallery, which was always augmented by the Grand-Dukes of *Lorraine* which reigned in Florence after the Medici, thus mak-



ing of the Pitti that marvellous centre of magnificent master-pieces which attracts here the students from every part of the world. During the French occupation about sixty of the most important works were taken from this Gallery to Paris; but they were returned to Florence in good condition.



Pitti Gallery - Saloon of Saturn

The Pitti Gallery was opened to public in 1833. It presently consists of 16 rooms (see plan).

It was firstly entered by the Hall of Venus - so that the numbers of the pictures, as enumerated below, are now in the revers order. We will visit first the six principal saloons, then return to the saloon of the Iliad and enter the saloon of the Education of Jupiter (see plan). In the following description, we begin in each case on the left of the principal entrance to each room. The pictures are enumerated from top to bottom.

**Room I. Sala dell'Iliade (Saloon of the Iliad)** so named from the subject of the frescoes by *Luigi Sabatelli*. The architecture is by *Cacialli*; the stuccoes by *Vincenzo Marinelli* and the medallions by *Luigi Pampaloni* and *Domenico Bernardini*. Above the door: 230. *Parmigianino*, Madonna with angels (Madonna del collo lungo; with the long neck).

Soloon  
of the Iliad  
172

One of his most celebrated but not best pictures; all the figures are drawn out to an extraordinary length. The artist left it unfinished, as he was never satisfied with it.

228. *Tiziano*, Half-length of the Saviour; a youthful work.  
229. *Unknown*; att. to *Raffaello* or to *R. Ghirlandaio*, Portrait of lady (known as « La Gravida »). \* 225. *Andrea del*

*Sarto*, Assumption; very graceful the Virgin and full of harmony the brilliant color. 224. *R. Ghirlandaio* (?), Portrait of a lady. 218. *Salvator Rosa*, A warrior, almost comparable to Rembrandt. \* 219. *P. Perugino*, Mary and John adoring the Child (retouched). 215. *Tiziano*, Portrait, probably of Don Diego da Mendoza (badly preserved, the head is totally repainted). \* 216. *Paolo Veronese*, Daniel Barbaro, Venetian savant and ambassador to England. 214. *F. Baroccio*, Copy of the Madonna di San Girolamo of Correggio (original in Parma). 209. *Sustermans*, Portrait of the Emperor Ferdinand II of Austria. 212. *Bronzino*, Portrait of the Grand-Duke Cosimo I. \*\* 208. *Fra Bartolommeo*, Marriage of St. Catherine; the picture cannot be seen well here, as it was painted for a special position and light in a church (injured). *Sustermans*, Portrait of Eleonora Gonzaga, wife of Ferdinand II of Austria (see No. 209). 204. *Bronzino*, Portrait of Bianca Cappello. 206. *Bronzino*, Portrait of Francesco I. \*\* 207. Attributed to *Leonardo da Vinci*, probably by *R. Ghirlandaio*, Portrait of a goldsmith. 200. *Tiziano*, Portrait of Philip II of Spain. A replica of the one painted in Naples in 1553. \*\* 201. *Tiziano*, Portrait of Cardinal Ippolito de' Medici in battle costume, painted in 1532, after the campaign against the Turks, in which the cardinal had taken part. 197. *Guido Reni*, Charity. 199. *F. Granacci*, Holy Family. 195. *G. Francia* (?), Portrait, \* 191. *Andrea del Sarto*, Assumption of the Virgin; his last unfinished work. It was ordered by B. Panciatichi, a rich Florentine merchant settled at Lyons. As the wood cracked. *Andrea* never finished the work. The portrait of the artist is the apostle kneeling with his back turned to the spectator. 188. *Salvator Rosa*, Portrait of himself. 186. (Over the door to next room) *Paolo Veronese*, Baptism of Christ. 184. *Andrea del Sarto*, Portrait, supposed to represent himself. \*\* 185. *Giorgione*, The concert. Considered one of the master-pieces of Giorgione, whose authentic works are very rare. It was for a long time supposed to be the portraits of Calvin (right), Luther (middle), and Melancton (left) - but when Giorgione died, Calvin was only eleven years old; so this tradition has no ground of truth. Although this picture has been injured by retouching and over-cleaning, it is still one of the jewels of this rich collection. All the attention, force and brilliancy is concentrated in the head of the central musician, as if it would represent the genius of music. \* 237. *Rosso Fiorentino*, Madonna enthroned with nine saints. Right, SS. Peter and Paul, and two others; left, St. Sebastian; before the Virgin, St. Bernard, kneeling, St. Augustine, St. James, and another; in the foreground, St. Catherine, kneeling. 235. *Rubens*, Holy Family. 232. *Sustermans*, Holy Family. The Virgin is a portrait of the Princess Vittoria della Rovere, the infant Jesus is a likeness of her son, who became Cosimo III, and St. Joseph is a portrait of the Chamberlain of the Grand-Duchess.

This room contains four tables of lapislazuli, granite, and jasper, and four vases of black marble (nero antico); in the centre a *Charitas* in marble by *Bartolini*.

**Room II. Sala di Saturno (Saloon of Saturn).** Ceiling-painting by *Pietro da Cortona*. Over the door:

Saloon  
of Saturn

173

\*\* 179. *Sebastiano del Piombo*, Martyrdom of St. Agatha; a work of marvellous power showing Michelangiolo's influence.

116. *Sustermans*, Portrait of Vittoria della Rovere.

177. *Lorenzo Bassano* (Venetian School), Pastoral scene. \*\* 178. *Raffaello*, Madonna del Granduca, so called because

formerly it belonged to the Grand-Duke Ferdinando II. Also called « *Madonna del Viaggio* » because Ferdinando III, carried it with him wherever he went. It is the first picture that Raffaello painted when he went to Florence for the first time, in 1504, after leaving the school of Perugino - he was then twenty-one years old. This is one of Raffaello's most beautiful Madonnas, and was painted entirely by his own hand.



No. 178. - Madonna del Granduca (Raffaello)

« The flesh tints have suffered much, and parts of the Christ, and particularly the feet, have been retouched. The blue mantle is full of spots.

« With what ease the Boy sits on the Virgin's hand; how prettily twisted the sash around his body. How safe he feels as he leans against his mother's bosom. The true ideal of proportion seems obtained between mother and child; and great technical perfections is revealed in the brilliancy which overspreads the regular oval of the Virgin's face, thrown into light on the dark green background of the panel. (C. & C.).

« Painted in light colours and modelled with extraordinary delicacy, the picture captivates us chiefly by the half-concealed beauty of the Madonna, who, scarcely daring to raise her eyes, rejoices over the Child with tender bashfulness. The Infant, held by the mother with both hands, gazes straight out of the picture and possesses all the charming grace which characterises Raphael's later representations of children. » (Springer).

\* 172. *Andrea del Sarto*, The « *Disputa* » or Conference of the Fathers of the Church regarding the doctrine of the Trinity. One of his most celebrated and finest pictures. During the flood of the Arno in 1555, this painting being in the Church of San Iacopo tra Fossi (§ 463) was greatly damaged



towards the bottom, as it can still be seen. The six Saints are: St. Augustin with a staff (left), St. Dominic with a book (right), St. Francis with a book in one hand and the other by his heart, St. Laurence with a gridiron, St. Sebastian with the arrows and St. Magdalene with a vase, are kneeling in front. 175. *F. Albani*, Holy Family. \*\* 174. *Raffaello*, Vision of Ezekiel.

« Raphael composed the design of the « Ezekiel » we should think with his own hand. But the panel, we should also think, was executed by Giulio Romano. And thus one of the grandest conceptions of Raphael's pencil, shaped on the double lines of the Classical and Christian, was left to the tender mercies of a disciple, who could imitate, but not entirely replace his master. The Eternal is modelled on the Jove of the Greeks. He appears in the heavens, with outstretched arms, supported by seraphs... In the landscape below, Ezekiel appears as a pigmy to the left, looking up at the mighty apparition of the Eternal and Evangelists. .... The execution is as bold as it well could be, and an attentive eye will discern shapes of cherubs struck out with the bust of the brush in the sky. Something in the brown tinge of flesh, light and dark flush of shadows, tell us that Giulio, with all his cleverness and care, has remained just below his master. » (C. & C.).

« Even in his imitation of Michael-angelesque types, Raphael exhibits great freedom and the clearest consciousness of what is best adapted to his natural gifts and of where his true strength lies. This remark applies to the small picture of Ezekiel in the Pitti Gallery, so miniature-like in its fineness of execution, though less striking in the colouring. In the arrangement of the two smaller angels who support the arms of the Almighty, the example of Michelangelo was followed. » (Springer).

\* 171. *Raffaello*, Portrait of Tommaso Phœdra Inghirami, humanist and papal secretary (greatly damaged by mending, washing and repainting).

« The fact that the man is represented at a moment of rapt suspense and inward concentration, diverts the attention from the unpleasant features, and ennobles and idealises the head, which, while certainly not handsome, cannot be denied the possession of intellect and a nameless power of attraction. » (Springer).

« Phœdra was obese by nature, and bloated by sedentary habits. His shape is round, his ringed hand puffy and swollen. But his right eye is disfigured by a cast, which drags the pupil upwards, and Raphael gave the squint with curious realism. The very functions of the secretary and sermon writer are suggested by the prelate's surroundings. He looks up as if meditating the words he is about to write... The portrait is executed with marvellous truth and delicacy, and, in spite of the ravages of restoring, the broad and skilful treatment of the rolling flesh, the humour in the whites of the eyes, the expression, are still admirable. The finish is as minute as Holbein's, the outline as conscientious as Van Eyck's, and the rounding perfect in its accuracy... We seldom find occasion to compare the labours of Raphael in two distinct master-pieces such as the Madonna della Sedia (see No. 151 in this same room) and the portrait of Inghirami. In the first, nature is consulted for an ideal as noble as ever painter created; and in the second, nature itself is brought out with the fidelity of a Fleming, yet with the elevated feeling which in most of the Flemings are altogether deficient. » (C. & C.).

\* 165. *Raffaello*, « La Madonna del Baldacchino » (of the canopy). Dating from the period of his intercourse with Fra Bartolommeo and left uncompleted on the migration of the master to Rome in 1509; the top of the canopy was added by A. Cassano about 1700.

« The two boy angels with wings, undraped, in front of the throne step, are admirably presented. For freedom of action and breadth of treatment they are unsurpassed. » (C. & C.).



176. *Giulio Romano* (?), Dance of Apollo and the Muses; evidently served to decorate the front of a « clavecin. » 163. *Andrea del Sarto*, Annunciation. A school piece. \*\* 164. *Perugino*, Entombment (Pietà). One of his finest works.

« In this arrangement Perugino leaves nothing to desire, balancing and harmonizing every thing with a sobriety and fitness only to be found in the best composers.... In thus modifying the intensity and form of pain in each person, as in transmitting individuality to the features, Perugino's merit is undeniable. Softness of expression and select grace give it the impress of its originality; an originality well calculated to temper the rugged grandeur of the nobler, or the realism of the more naturalistics Florentines, and prepare the way for Raphael. » (C. & C.).

\*\* 159. *Fra Bartolommeo*, Risen Christ among the four Evangelists. On the right, SS. Matthew and John; left, SS. Mark and Luke. It was painted in 1516 for Salvatore di Giuliano Billi, a Florentine merchant, who placed it in the SS. Annunziata (§ 473) in a framework comprising the Isaiah and Job now in the « Tribuna » of the Uffizi (§ 148). This work is one of the most perfect paintings of the master. 162. *Baroccio*, Portrait of Francesco Maria I della Rovere, Duke of Urbino. \* 161. *Bonifacio* (erroneously catalogued to *Giorgione*), The finding of Moses. 160. *Van Dyck* (?), Head of the Virgin. 110. Copy of *Tiziano's* « Bacchanal » in England, by a late disciple of the school of Bologna. \* 158. *Raffaello*, Portrait of the Cardinal Bibbiena. In a picture in the Palazzo Vecchio (§ 118) representing Pope Leo X promoting cardinals, there is a portrait of a cardinal who exactly resembles this likeness by Raphael. Passavanti says this is only a copy and the original is in the Museum of Madrid; but this cannot be, the portrait in Madrid representing quite a different person. Raffaello painted two portraits of Cardinal Bibbiena, one in a fresco of the rooms of the Vatican, and another, which was formerly in the residence of the family at Bibbiena, and which is supposed to be this one. 152. *A. Schiavone*, Cain slaying Abel. 153. *Correggio* (catalogued *Baroccio*), Head of a child. A study, on paper. 149. *Pontormo*, Portrait of Cardinal Ippolito de' Medici, when 18 years old (doubtful, the dates not corresponding to the details given by Vasari). 150. *Van Dick* (?), Portraits of Charles I of England and his wife Henrietta of France. \*\* 151. *Raffaello*, Madonna della Sedia or Seggiola from the chair in which the Virgin is sitting. Painted during the artist's Roman period.

« The pretty and poetical legend of this famous picture relates that, centuries ago, there dwelt among the Italian hills near Rome a venerable hermit, whom the people called Fra Bernardo. During a terrible storm his life was saved by Mary, the beautiful daughter of a vine-dresser, and by an old oak-tree in whose branches he had taken refuge; so he prayed to God to distinguish them in some way. Years passed away, the hermit died, and the oak-tree was converted into casks for Mary's father. One day Mary was sitting by one of these casks playing with her children, the elder of whom ran towards her with a stick made into the shape of a cross. Raphael had long been seeking a model for a picture of the Virgin and Child; just then he passed by and seeing the group, stopped and drew them on the smooth cover of the wine cask. This he took away with him, and on

it painted the « Madonna della Sedia. » Thus the blessing and desire of the old hermit was realized, and Mary and the oack were distinguished for all time (Mrs. Clement « Christian Symbols and Stories of the Saints »).

« Apart from the charm of the form, and for composition never equalled in the world, the expression of maternity here is peculiarly striking in connection with the beautiful peasant costume (Burckhardt). »



No. 151. - Madonna della Seggiola (Raffaello)

« The « Madonna della Sedia » proclaims Raphael a colourist, akin to the Venetians in the glow of his flesh and the crystal purity and brightness of his pigments.... The space is so cleverly divided, the colours seem so beautifully harmonized, and the forms so magically modelled by Raphael's own hand; the faces are so pure, their look so full of divine inspiration, that criticism is naturally silent, and yet it might be shown that, like all mortal things the « Madonna della Sedia » has at least one blemish. If the skill of the painter consist in the successful array of figures, gracefully fitted to the space at his command, it sometimes occurs that his purpose is attained by some sacrifice of nature to art. Viewed in this light the « Madonna della Sedia » is not perfect. If we analyze the movements we find that the Virgin is turned to the right with the nearest leg lowered and the further leg raised. The infant Christ sits in profile to the left on the first, and the boy Baptist rests his joined hands of the knee of the second. Nature would rebel against the discomfort of a movement which throws an ent-

ire limb out of place, and almost disconnects it from the frame to which it is attached. But no one seeks, few discover, the defects which lie concealed under marvellous qualities....

« The glance of both is directed to something in front of the picture, yet not at the same object. The mother's look is fathomless in its dreamy depth; that of the child inspired, and he seems instinctively to know that the Baptist is looking up at him with the reed cross in his hand....

« The cartoon of the « Madonna della Sedia » is said to have been an heirloom in the family of Inghirami. An attentive comparison of Raphael's likeness of Tommaso Inghirami (see No. 171 in this same room), with this Madonna, which hangs near it, will show that the two pictures were executed with the same breadth of modelling, the same subtle gradations of tone and uncommon blending of surface. (C. & C.).

« In this picture Raphael returns to the early and simple subjects of representation, breathing nothing but serene happiness, which gladden the artist and charm the beholder, which say little and yet possess so deep a significance. Florentine forms have now been supplanted by Roman ones, and tender and clear beauty of colouring has given place to a broad and picturesque style of laying on the pigments. » (Springer).

Over the door 148. *Dosso Dossi*, *Bambocciata* (The dwarf at dinner). \* 145. *Domenico Puligo*, *Madonna and Child*. 146. *D. Puligo*, *Holy Family*. 147. Att. to *Giorgione*, probably by *Dosso Dossi*, *Nymph pursued by a satyr*. 181. *Salvator Rosa*, *Portrait of a poet*. \* 182. *Pontormo*, *Martyrdom of 40 Saints*.

**Room III. Sala di Giove (Saloon of Jupiter).** Ceiling painting by *Pietro da Cortona*, alluding to the virtues of *Cosimo I*.

Saloon  
of Jupiter

174

In the centre of the room a statue of *Victory* by *Con-sani* (1867). Over the door 137. *Giovanni da San Giovanni*, *Portrait of hunters and fishermen*. To the left \* 133. *Salvator Rosa*, *Battle* (the figure on the left, above the shield, with the word "sarò", is the painter's portrait). 135. *Salvator Rosa*, *Battle*. 134. Style of *P. Veronese*, *The Maries at the sepulchre*. 131. *Tintoretto*, *Portrait of Vincenzo Zeno*. \* 128. *P. Morone*, *Portrait of a woman*. 129. *Mazzolini*, *The adulteress*. \* 125. *Fra Bartolommeo*, *S. Mark*. The artist painted this huge work because it had been said that he did not know how to paint in large dimensions. \*\* 124. *Andrea del Sarto*, *Annunciation*. \* 123. *Andrea del Sarto*, completed by *Vincenzo Bonilli*.



No. 18. - *La Bella* (Tiziano)

Much injured. *Madonna in glory with four Saints*. On the right with a cross in his hand, *San Giovanni Gualberto*; on the left, *San Bernardo degli Uberti*, *St. Catherine* (the best figure), *St. Fides*, holding a sword. 120, 121. *Morone*, *Portraits*. 122. *Garofolo*, *The Tiberian Sybil revealing to the Emperor Augustus the mystery of the Incarnation*. 117. *Spagnoletto*, *Portrait of Simon Paganucci*, 176. *Domenichino*, *Magdalen*. 118. *Andrea del Sarto*, *Portrait of himself and wife* (injured). 112. *Borgognone*, *Battle-piece*. 115. *Girolamino da Carpi*, *Pietà*. 113. Erroneously attributed to *Michelangelo*; by *Rosso Fiorentino*, from a design by *Michelangelo*, *The*



three fates. Clotho holds the spindle, Lachesis twists the thread of life in her fingers, and Atropos prepares to cut it with her scissors. They are all taken from the same old woman represented in different attitudes. 111. Copy after *Salvator Rosa*, Conspiracy of Catiline. The original is in the Palazzo Martelli (§ 99). 108. *Paolo Veronese*, Portrait of a man. School-piece. \* 109. *Paris Bordone*, Portrait of a woman known as the nurse of the Medici Family. \* 157. Ascribed to *Lorenzo Lotto*, but possibly by *Giorgione*. The three ages of man (retouched). 141. *Rubens*, Nymphs and satyrs. School-piece. 144. *G. B. Franco* called « *Il Semolei*, » The battle of Montemurlo. Many of the details are taken from sketches by Michelangiolo. \*\* 18. *Tiziano*, « *La Bella*, » painted about 1535, probably the Duchess Eleonora of Urbino, represented in No. 605 and perhaps also in No. 1117 in the Uffizi (§ 156 and § 148).

Saloon  
of Mars

175

**Room IV. Sala di Marte (Saloon of Mars).** Ceiling painting by *Pietro da Cortona*, representing Fortune protecting the Medici Family. Over the entrance door. \* 97. *Andrea del Sarto*, Annunciation - much injured and retouched. To the left. \* 95. *G. Allori*, Abraham's sacrifice. \*\* 92. *Tiziano*, Portrait. Youthful work. \* 93. *Rubens*, St. Francis. \*\* 94. *Raffaello*, « *Madonna dell'Impannata* » from the window in background covered with a sort of linen pane; a large part of the picture particularly the head of St. John (by *G. Romano*) is executed by pupils. \*\* 96. *C. Allori*, Judith. The head of Holofernes is the artist's own portrait, that of Judith is his own mistress Mazzafirra, the old maid is her mother. This is his best known and most highly finished picture. 89. *Bonifazio 2<sup>o</sup>* and not *Paris Bordone*, Repose during the flight into Egypt. \* 90. *Cigoli*, Ecce Homo, his best picture. \* 86. *Rubens*, The terrors of war and Mars going forth, one of his best works. \*\* 87 and 88. *Andrea del Sarto*, History of Joseph. These two pictures, with others by different artists, decorated some « *cassoni* » of the famous Borgherini Palace (§ 629). 84. *Palma il Vecchio* or *Bonifazio il Vecchio*, Holy Family. \* 85. *Rubens*, Portrait of himself (the one with red beard and moustache, his hand resting on his hip) his brother (the one near the artist holding a pen) and the scholars Lipsius (on the right with a long beard, his forefinger resting on a book) and Grotius (in profile). This is one of his finest works, almost equal to the portraits by *Tiziano*. 78. *Guido Reni*, St. Peter in tears. \* 83. Ascribed to *Tiziano* but more probably by *Tintoretto*, Portrait of Luigi Cornaro, a school-piece. 80. *Tiziano*, Portrait. \*\* 81. *Andrea del Sarto*, Holy Family. \* 82. *Van Dyck*, Portrait of Cardinal Guido Bentivoglio. \*\* *Raffaello*, Portrait of Pope Julius II. A replica of the same in the Uffizi No. \*\* 1131 (§ 148). It is believed to be a copy of some artist belonging to the Venetian school; some say the head to be by *Raffaello* and the rest by *Giulio Romano*. 76. *A. Van der Werff*, Portrait of the Duke of Malborough. 104. *Luca Giordano*, The Concept-



ion. 107, 105. *Volterrano*, Sleeping Cupid and Venal Love. 106. School of *Sustermans*, Portrait of Galileo. \*99. *Guercino*, St. Sebastian.

**Room V. Sala di Apollo (Saloon of Apollo).** Ceiling paintings by *Pietro da Cortona* and *Ciro Ferri* representing Apollo, greeting Cosimo I who is sent to him by Glory and

Saloon  
of Apollo  
176



No. 64. - *Pietà* (Fra Bartolommeo)

Virtue. The beautiful tables in porphyry and mosaic adorn the room.

Over the entrance door: \*\*64. *Fra Bartolommeo*, *Pietà*. Remarkable for foreshortening and anatomical accuracy. To the left. \*62. *Andrea del Sarto*, Holy Family. \*63. *Murillo*, Madonna. \*58. *Andrea del Sarto*, Descent from the Cross. \*\*61, 59. *Raffaello*, Portraits of Angelo Doni, a Florentine merchant great friend of Raffaello; and of his wife Maddalena. These portraits were painted during the Florentine period of the artist (about 1505) and belonged to the family Doni down to 1826, when they were purchased for the state for the sum of 2500 ducats. No. 61 recalls the painter's intercourse with Francesco Francia, while the other suggests the influence of Leonardo. On the back of each panel is a scene from the fable of Deucalion and Pyrrha, by some artist of a later time

than Raphael, whose sole aim seems to have been to give a priming to the panels. They are preserved well enough, but have suffered from cleaning. \* 60. *Rembrandt*, His own portrait, without a beard. 56. *Murillo*, The Virgin with the Rosary. 57. *Giulio Romano* (?), Copy of Raffaello's « Madonna della Lucertola » (with the lizard) in Madrid. \*\* 54. *Tiziano*, Portrait of Pietro Aretino, the celebrated versewriter and pamphleteer, a work described by Aretino himself, in a letter to Cosimo I dated 1545, as a « hideous marvel. »



No. 53. - Descent from the Cross (Andrea del Sarto)

when a baby. 45. *Salimbeni*, Holy Family. \* 46. *Cigoli*, St. Francis, one of his best works. \* 41. *C. Allori*, Hospitality of St. Julian.

Tradition says that St. Julian became a ferryman as an act of penance. One night he brought a youngman across the river, and saw he was a leper. The wife of the Saint, however, received him, and the next day they discovered that the leper was Jesus Christ, who had brought pardon for their sins.

This painting is considered his master-piece. 44. *Giacomo*, son of *Francesco Francia*, Portrait. The only painting known by this artist. 43. *Franciabigio*, Portrait, badly restored. 42. An ancient copy of *Perugino's*, Mary Magdalene. 39. *Bronzino*, Holy Family. \*\* 40. *Raffaello*, Portrait of Leo X, and the cardinals Giulio de' Medici and De' Rossi. Damaged, but still justifying Vasari's enthusiastic praises « No master has ever produced, or ever will produce, anything better. » The cardinal to the right of the Pope is said to be by *G. Romano*. Frederick II, Duke of Mantua, wished to have this picture,

55. *F. Baroccio*, Portrait of Frederik, Duke of Urbino, when a baby. 52. *Pordenone*, Madonna and Saints. \* 50. *Guercino*, St. Peter raising Tabitha. His master-piece. 47. *Guido Reni* (?), Youthfull Bacchus. 49. *Tiberio Titi*, Portrait of prince Leopoldo de' Medici,

therefore Clement VII told Ottavio de' Medici to forward it to the duke. But Ottavio, wishing to keep it at Florence, found several pretexts for deferring the transmission; and meanwhile ordered Andrea del Sarto to make a copy which was sent to Mantua. It was so well made that Giulio Romano, who lived in Mantua, in seeing the picture declared it was the original at which he himself had worked under Raffaello. Vasari, passing through Mantua, and aware of the deception, undeceived him by taking the picture out of its frame, and showing him on the border the name of Andrea del Sarto.



No. 49. - Portrait of Leo X (Raffaello)

« Hardly a touch on the panel tells of any but the master's own handling. That this is a grand image of a celebrated Pope, worthily delineated by the greatest painter of his time, nobody can deny; as a portrait it holds the same rank among Raphael's artistic productions as the « Sixtine Madonna » in the order of his sacred compositions. It is the best thing of its kind that Raphael did - truth itself, if compared with nature - yet not realistic in the sense of faithful rendering, as in Van Eyck, Antonello, or Holbein, though combined with a realism that none have ever surpassed.

« The chief sitter was a Pontiff, whose features were all singular, from the projecting, near-sighted, blood-shot eye, to the bloated nose and cheek and chin, lips beyond the common size, and a girth portentous in a churchman. And yet all these features combined make up something noble, and expressive of life and power. They show a man with a penetrant spirit, good natured but irascible, smooth but possibly cruel. We must recollect that Leo X sat to Raphael in 1518, after the execution of Cardinal Petrucci, who had conspired against his life. » (C. & C.).

\* 38. *Venitian school* not *Palma il Vecchio*, Christ at Emmaus. 37. *School of Paolo Veronese*, Portrait of a lady supposed to be his wife. 73. *Spagnoletto*, St. Francis. 71. *Carlo Maratta*, St. Philip Neri. 65. *Tintoretto*, Portrait. 66. *Andrea del Sarto*, Portrait of a man, said to be himself. \*\* 67. *Tiziano*, Magdalene.

« It displays a beauty of such uncommon order as to deserve all the encomiums which can be given to it. But also it bears obvious marks of the haste with which it was executed. It is clear that Titian had no other purpose in view than to represent a handsome girl. He displays all his art

in giving prominence to her shape. The upturned face and eyes, and the tears which drop down the cheeks, are emblems of a penitence which the former belle. » (C. & C.).

Saloon  
of Venus

177

**Room VI. Sala di Venere (Saloon of Venus).** Ceiling-painting by *Pietro da Cortona*. Over the entrance door: 19. *Spagnoletto*, Martyrdom of St. Bartholomew. To the left. \* 140. Att.



No. 67. - Magdalene (Tiziano)

to *Leonardo da Vinci* (probably the School of *Piero di Cosimo*), Portrait of a woman called « the nun » (« La monaca »). \* 17. *Tiziano's* copy of the Marriage of St. Catherine, whose original is in London. According to C. & C. this copy is by *Cesare Vecelli*. \* 16. *Rembrandt*, Portrait of an old man. \* 13. *Matteo Rosselli*, Triumph of David. \*\* 14. *Rubens*, Return from field labour. 11. *F. Bassano*, St. Catherine. \* 9. *Rubens*, Ulysses on the islands of the Phæaci. Good the landscape. \* 4. *Salvator Rosa*, Harbor at sunset. 6. *Manfredi*, Gipsy women deceiving a youth. 5. *Garofolo*, St. James the Elder.

\*\* 3. Over the door: *Tintoretto*, Venus, Vulcan and Cupid. 1. A copy by *Hans Balding Grien* of *A. Dürer's*, Eve. 2. *Salvator Rosa*, Falsehood with a mask. 30. *D. Feti*, The lost drachme; taken from one of Christ's parables. 20. A copy by *Hans Balding Grien* of *A. Dürer's*, Adam. We now return through all the rooms on the front of the Palace to the first room (Sala dell'Iliade) and thence enter the room on the back of the Palace.

Saloon  
of the  
Education  
of Jupiter

178

**Room VII. Sala dell'Educazione di Giove (Saloon of the Education of Jupiter).** Ceiling-painting by *Catani*. Over the entrance door: \* 256. *Fra Bartolommeo*, Holy Family, resembling *Raffaello's* « Madonna Canigiani » in Munich.

To the left: 255. *Van der Helst* (?), Portrait of a man. 252. Manner of *Holbein*, Portrait of Claude de Lorraine, Duke of Guise. 248. *Tintoretto*, Descent from the Cross. 246. *Boccaccino da Cremona*, (not *Garofolo*). \*\* *Raffaello* « La donna velata » (the lady with the veil). Untill lately it was catalog-



ued as by an unknown artist (« ignoto »). But Signor Ridolfi, the present director of the Galleries, could prove with documents that it is the portrait of Margherite, the beloved mistress of Raffaello, better known as « La Fornarina. » 242.

*D. Puligo*, Holy Family. \*243. *Velasquez*, Portrait of Philip IV of Spain; sent to Florence in order that the sculptor Tacca might make a statue of Philip IV from it. 241. *Clouet*, Descent from the Cross; in opaque colours. 280. *Carlo Dolci*, St. Francis Xavier. 284. *Palma il Vecchio* (?) or *Iohan Abak* (?), Holy Family. 275. *Carlo Dolci*, St. Carlo Borromeo. 279, 277. *Bronzino*, Portraits of Don Garzia de' Medici, and of Princess Lucrezia de' Medici. \*272. *Andrea del Sarto*, St. John the Baptist; badly restored. \*270. *Guido Reni*, Cleopatra. 265.

*Sustermans*, Portrait of Prince Mattia de' Medici. 266. *Carlo Dolci*, St. Andrew praying before his execution. 262. *Clouet* or *Cloet*, Portrait of Henry II, king of France. 257. *Paris Bordone* (?), The Sybil explaining to Augustus the mystery of the Incarnation. 258. *Tiberio Tinelli*, Portrait of a Man.

The door to left when entering from the « Sala d'Ulisse » leads to the

#### Room VIII. Sala della Stufa (Saloon of the Stove).

The frescoes, illustrating the golden, silver, (wall opposite) brazen (wall opposite entrance) and iron (wall right to the entrance) ages, are by *Pietro da Cortona*; ceiling paintings by *Matteo Rosselli*. This room contains. \* A column of green porphyry bearing a small porcelain vase with a portrait of Napoleon I and four small antiques statues in marble. In the middle of the room is the bronze statue representing \* Cain and near the wall opposite the entrance is that of \*\* Abel, modelled by *Duprè* (who made them in marble for the Grand-Duchess Mary of Russia); and cast by *C. Papi*.



No. 272. - St. John the Baptist (Andrea del Sarto)

Saloon  
of the Stove  
179

## Bath-Room

180

Returning to **Room VII** and traversing a passage, we observe on the left a small **Bath Room (Room IX. Stanza del Bagno)**, most tastefully fitted up, with pavement of modern Florentine mosaic. Four columns of *verde antico* support this ceiling; the ornaments in stucco are by *Marinelli*, and the figures by *Pampaloni*. The four small statues of Nereids are by *Giovanni Insom* and *Salvatore Bongiovanni*. The small tables are of oriental petrified wood.

Saloon  
of  
Ulysses  
181

No. 270. - Cleopatra (Guido Reni)

**Room X. Sala di Ulisse (Saloon of Ulysses).** Ceiling painting by *Gasparo Martellini*, representing the return of Ulysses to Itaca, an allusion to the restoration of the Grand-Duke Ferdinand III after the revolution. Handsome cabinet («stipo») of ebony, inlaid with coloured wood and ivory; in the centre a beautiful vase of Sèvres given by Napoleon I to

his sister Baciocchi. 293. *C. Allori*, Portrait of Odoardo I, Duke of Parma. 289. *Ligozzi*, The Virgin and the infant Jesus appearing to St. Francis. 331. Manner of *Van Dyck*, Portrait of Henrietta of France, wife of Charles I of England. 327. *Cristofano dell'Altissimo*, Portrait of Clarissa Ridolfi Altoviti. 326. *Paris Bordone* (?), Portrait of Pope Paul III, a copy of the portrait by Tiziano at Naples. 324. Copy of *Ruben's*, Portrait of George Villiers, Duke of Buckingham. 318. *Lanfranco*, St. Margaret of Cortona. \*320. *A. Caracci*, Landscape, in opaque colours. 316. *Carlo Dolce*, Portrait of a youth. 313. *Tintoretto*, Madonna and Child. 311. *Dosso Dossi* (ascribed to *Tiziano*), Portrait of Alfonso I, Duke of Ferrara. 312. *Salvator Rosa*, Landscape on a coast. \*307. *Andrea del Sarto*, Madonna and Child and Saints. 305. *Bronzino*, St. John in the desert. 306. *Salvator Rosa*, Landscape. 298. *Sustermans*, Portrait of Margherita de' Medici.

Saloon  
of  
Prometheus  
182

**Room XII. Sala di Prometeo (Saloon of Prometheus).** Ceiling-painting by *Giuseppe Colignon*. In the centre a magnificent round table of modern mosaic, executed for the London Exhibition of 1851, but not sent thither. The bronze foot, rep-

representing the four seasons was modelled by *G. Duprè* and cast by *G. Papi*.

336. *Unknown Florentine artist*, ascribed by Morelli to *Filippino Lippi*, Allegory. 337. *Gaetano S. Pulzone*, Portrait of Ferdinando I de' Medici. 386. *F. Bassano*, Rustic scene. 388. *Filippino Lippi*, Death of Lucretia. 384. *A. del Pollaiuolo*, St. Sebastian. 380. Erroneously attributed to *Giorgione*, probably by *Dosso Dossi*, St. John the Baptist. 381. *Pedrini* and not *Luini*, St. Catherine. 382. *Sodoma* (?), Portrait of a man. 378. *Andrea del Minga*, Adam and Eve chased from Paradise. \*379. *Pontorno*, Adoration of the Magi. 374. *Sodoma*, Ecce Homo. \*377. *Fra Bartolommeo*, Ecce Homo (fresco). \*376. *Lorenzo Costa*, Portrait of a man. 370. *Unknown Florentine artist*, Saint looking upward. 372. *Unknown Florentine artist*, not *A. Del Castagno*, Portrait of a man. 371. Not by *Piero della Francesca*, perhaps by *A. Pollaiuolo*, Portrait of Beatrice d'Este, wife of Lodovico Gonzaga. 367. *A. Del Minga*, Creation of Eve. \*365. *Albertinelli*, Holy Family. 362. *Boateri*, Holy Family. A copy of a picture by *F. Francia*, his master. 358. *D. Ghirlandaio*, Adoration of the Magi; inferior to the one in the Uffizi. 359. Attributed to *Beccafumi*, Holy Family. 357. *Botticelli*, Madonna and Child and St. John. 354. Style of *Lorenzo di Credi*, Adoration of the Magi. \*355. *Signorelli*, Holy Family. \*353. *Botticelli*, Erroneously called « La Bella Simonetta. » It is doubtful if the picture is by Botticelli, it is certainly not the portrait of Simonetta, the lovely mistress of Giuliano de' Medici, which is in the collection of the Duc d'Aumale, in France. C. & C. considers it a true Botticelli, but the portrait of a person of a lower rank than Simonetta. \*348. *School of Botticelli*, Holy Family and



No. 348. - Holy family (School of Botticelli)



the Angels Michael and Gabriel. 349. *Genga*, Holy Family. 350. *A. Caracci*, Repose in Egypt, small sketch. 344. *Sustermans*, Portrait of Cosimo III. 346. *Zuccari*, Mary Magdalene carried up to heaven. A curious work, being painted on



No. 343. - Madonna with Saints (Fra Filippo Lippi)

marble; the grain of the marble shows through the paint, and in some places it has been outlined with heads of Angels. \* 343. *Fra Filippo Lippi*, Madonna with Saints. The Madonna is said to be a portrait of the handsome novice Lucrezia Buti. 340. Manner of *Perugino*, Madonna and Saints. 341. *Pinturicchio* (?) or according to Morelli *Fiorenzo di Lorenzo*, Adoration of the Magi.

**Room XII. Galleria Poccetti.** This room derives its name from the ceiling paintings by *Bernardino Poccetti*. Two tables of oriental alabaster and \* one of malachite. \* Bust of Napoleon I by *Canova*. The pictures here are of no great importance. Over the entrance door: 484. *Marco Vecellio*, nephew



of Tiziano, Madonna della Misericordia. 483. *Polidoro*, Madonna in Adoration. \* 495. *Tiziano*, Portrait of Tommaso Mosti, of a noble Ferrarese family. 492. *Bronzino*, Portrait of Cardinal Ferdinando de' Medici. 490. *Guercino*, St. Sebastian. 487. *Dosso Dossi* or *Doni* (?), Repose in Egypt; pretty the landscape. Also a number of \* Miniature portraits.

Returning to the Prometheus Saloon, we next enter

**Room XIII. Corridore delle Colonne (Corridor of the Columns).** On the walls are six marble mosaics, a number of \* Miniature portraits, and valuable drinking-cups, objects in ivory, etc.

Corridor  
of the  
Columns

184

**Room XIV. Sala della Giustizia (Saloon of Justice).** Ceiling painting by *Fedi*. In the centre a handsome cabinet purchased in Germany by Ferdinando II; the pictures on lapis lazuli and jasper are by *Breughel*.

Saloon  
of Justice

185

Between the windows: 411. *Both* (called « *Both d'Italia* »), Landscape. 412. *Hermann d'Italia* (*Swanevelt*), Landscape.

\* 407. *Sir Peter Lely*, Portrait of Cromwell; sent by the Protector to the Grand-Duke Ferdinando II. \* 409. *Sebastiano del Piombo*, Portrait of Anton Francesco Albizi; in the artist's later Roman style; greatly praised by Michelangelo and admired by all Florence. 403. *Bronzino*, Portrait of Cosimo I. 401. *Sustermans*, Portrait of Canon Pandolfo Ricasoli. 339. *Cecchino Salviati*, Patience, from a design by Michelangelo. 400. *Hondekoeter*, Poultry. 398. *Artemisia Gentileschi*, Judith. 397. *Carlo Dolci*, St. John the Evangelist. 393. *Vasari*, Temptation of St. Jerome. The artist himself was little pleased with it. 394. *Searsella*, Birth of a noble child. 391. *Porbus*, Portrait of Princess Eleonora of Mantua, when a child.

**Room XV. Sala di Flora (Saloon of Flora).** Ceiling paintings by *Marini*. In the centre \* Venus by *Canova*. 440. *Ravenstein* or *Franz Douven* (?), Portrait of a woman. 441. *Poussin*, Landscape. 438. *Carl Ruthart*, Stag attacked by tigers. 437. *Van Dyck*, Repose in Egypt. \* 434. *A. Bronzino*, Portrait of the engineer Luca Martini. 436. *Poussin*, Landscape. \* 431. *Tassi*, Landscape with St. John the Baptist preaching. 426. *Turini*, Paradise. \* 429. *Ruysdael*, Landscape with waterfall. \* 427. *Franciabigio*, Calumny (see \* 1182 in the Uffizi (§ 147) by Botticelli which is much better than this one). 422. *Riminaldi*, Cupid as an artist. 423. *Tiziano*, The Nativity. 421. *Poussin*, Landscape. 418. *Ruthart*, Wild beasts. 465. *Sustermans*, Portrait of Ferdinando II de' Medici. 416. *Poussin*, Landscape.

Saloon  
of Flora

186

**Room XVI. "Sala dei Putti," (Saloon of the Children).** Frescoes by *Marini*, decorations by *Rabbujati*. 480. *A. Caracci*, Nymphs and satyrs. 476. *Andrea del Sarto*, Holy Family. 473. *Poelenburg*, Landscape. \* 474. *Domenichino*, Landscape with Diana surprised by Acteon. \* 470. *Salvator Rosa*, Landscape, with Diogenes throwing away his drinking cup, called « *La foresta dei filosofi* » (The forest of philosoph-

Saloon of  
the Children

187

ers. \* 461. *Domenichino*, Venus, Cupid and satyrs. 462. *Van Huysum*, Fruit and Flowers. 457. *Dubbels*, Marine. 455. *Rachel Ruysch*, Fruit and Flowers. 452. *Bril*, Landscape. \* 453. *Salvator Rosa*, Landscape, called « La pace che incendia le armi » (Peace burning her fire arms). 451. *Rachel Ruysch*, Fruit and Flowers. 449. *Bril*, Landscape.



Abel (Duprè)

Pitti Gallery - Saloon of the Stove

## WALK III

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**San Lorenzo - The Medici Chapel - History  
of the Medici - Riccardi Palace - Via Cavour  
- San Marco - The "Belle Arti" - Lo Scalzo -  
Piazza Cavour - Via San Gallo**

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**Excursions outside the gates "Le Cure"  
and "Ponte Rosso"**

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**Careggi - Fiesole - Vincigliata - Settignano**

- |                                   |  |                            |                                |
|-----------------------------------|--|----------------------------|--------------------------------|
| 1. Biblioteca Invernatura         | 41. Biblioteca Moravelliana                | 81. Galleria Pietro d'Aste | 31. Palazzo Pandolfini         |
| 2. Cappella Medicea               | 42. Biblioteca Medicea                     | 82. Accademia della Crusca | 32. S. Giovanni dei Fiorentini |
| 3. S. Lorenzo                     | 43. S. Marco                               | 83. Lo Stadio              | 33. Chiesa dei Francesi        |
| 4. Palazzo Vecchio della Signoria | 44. Conservatorio di S. Marco              | 84. Palazzo Vecchio        | 34. Oratorio di S. Apollonia   |
| 5. S. Giovanni                    | 45. Casina della Lupa                      | 85. " Mayer Vermigliuolo   | 35. Palazzo Fieschi            |
| 6. Palazzo Fieschi                | 46. Corte d'Assise                         | 86. Portiere               | 36. Palazzo Venezia            |
| 7. " Pensilvanici                 | 47. Sala Sup. <sup>ra</sup> Museo Frattini | 87. Montalente             | 37. " Gracchi                  |
| 8. " Corvini Pandolfini           | 48. Accademia Felsa d. "                   | 88. Ospedale Maggiore      | 38. Biblioteca Riccardiana     |
| 9. " Lombardi                     | 49. " Giannelli                            | 89. Sagrestia              | 39. Quasara                    |
| 10. " Bologni                     | 50. Istituto Musicale                      | 90. Ospedale di Bonifazio  | 40. Chiesa Anglica             |





## Church of San Lorenzo



Pulpit (Donatello)

The Basilica of San Lorenzo was built on the site of a still more ancient church - and the curious and original history of its foundation, is related in a work («Exhortation to Virginity») written in the IV century by St. Ambrose and his deacon Paolino, which we repeat without comment.

At the beginning of the IV century there lived in Florence a pious and religious matron by the name of Giuliana, who, having three daughters but no son - made a solemn vow, that, if her prayers for offspring were granted, she would build a church and dedicate it to St. Lawrence who had suffered martyrdom in the preceding century. The son was born, was named

San Lorenzo

188

Lorenzo and the good Giuliana fulfilled her vow, laying the foundation stone of the Basilica. In 393 St. Ambrose, Archbishop of Milan, came by express invitation to bless the new church, and he deposited beneath the high altar the relics of the Saints Agricola and Vitale, which had just been discovered in Bologna. The piazza and church of San Lorenzo were not included in the walls of the town until 1078; but still one may suppose that centuries before, this Basilica was, for a certain time, the Cathedral of Florence, as Bishop St. Zanobius was

buried there in the year 429; not till 490 were his remains transferred to the Church of Santa Reparata (§ 31). At the beginning of the XV century, the Basilica was nearly in ruins on account of its great age or a fire which almost destroyed it in 1423, although this old and general belief is, as is usual now, denied by modern critics. *Giovanni di Bicci de' Medici*, in those times the richest man of the party of the people (« Popolani ») (Note B) offered money to the canons of San Lorenzo to assist in restoring the church; and to him were joined *Neroni Diotisalvi*, *Ginori*, *Rondinelli*, *Della Stufa*, *Marignolli*, *Martelli* and *Corsi di Bartolo*. — *Brunellesco* being appointed chief architect, and made the general design for the restoration of the whole church; but at his death had seen only the completion of what is now called the Old Sacristy (*Sagrestia Vecchia*). The design of *Brunellesco* was greatly modified by his successor *Antonio Manetti*.

189

In 1519 Leo X passing by Florence ordered the construction of a new Sacristy (*Sacristia Nuova*) for the monuments of Lorenzo, Duke of Urbino (§ 227) and Giuliano Duke of Nemours (§ 226). This second Sacristy at the north of the Basilica is considered one of the most perfect works of architecture by *Michelangiolo*.

In 1568 Cosimo gave an order to *Vasari* for a third chapel to serve as a Mausoleum for the sovereigns of his Dynasty. But Cosimo I and *Vasari* died before the work was begun. Ferdinando I followed his father's idea and the Mausoleum was begun in 1604, after design, among all others presented in a public competition, of *Don Giovanni de' Medici*, a natural son of Cosimo I (§ 237). *Nigretti* was appointed architect. All the Grand-dukes added, during their reigns, to the splendor and richness of this chapel. An absurd story was told at the time of its erection, that it was intended to contain the sepulchre of our Lord, promised to Ferdinando I by the Emir of the Druses. Both the *Sacristia Nuova* and the Mausoleum have an external entrance in Piazza Madonna (Cappella Medicea) (§ 205). (*Open daily 10-4. Entrance 50 cent. Sunday free*).

190

An order for the façade of the basilica had also been given by Leo X. to *Michelangiolo* but unexpected difficulties caused discord between pope and artist and the enterprise was abandoned never again to be taken up although many designs still to be seen in the Uffizi Gallery have been made.

The designs for the façade made by *Michelangelo* are in the Galleria Buonarroti (§ 394) and at the Uffizi (§ 169) and the model in wood executed under his direction is in the « Sala di studio » in the Academy (§ 291).

The bell-tower was erected (1740) by order of the Electress Palatine (Anna Maria de' Medici, sister of Gian Gastone the last of the Medicean Grand-dukes).

191

Among the events of historical interest which have taken place in the Church of San Lorenzo we note:

1. Savonarola preached from its pulpits and he dared even to preach

against the Medici who were patrons of this Church. A few months before his cruel execution (1498) he preached one of his most stirring sermons here.

2. Marriage of Alexander (§ 231, 232, 233) to Margaret, natural daughter of Charles V - who later, after the murder of Alexander became the wife of Ottavio Farnese Duke of Parma.

3. The great funerals of the members of the Medici family.

4. The funeral service of Michelangiolo who died in Rome (1564) at the age of eighty-nine. No sovereign could have had more elaborate obseques than those ordered for the great artist by Cosimo I. On the 28th. of June 1564 a solemn musical mass was performed here before the body was borne to its last resting place in Santa Croce (§ 414). *Benedetto Varchi* (§ 433) pronounced the funeral oration and every artist of Florence assisted in the wonderful decoration of the Church.

The church of San Lorenzo is in the form a Latin cross. The nave is divided from the aisles by columns with Corinthian capitals. Along the entire length of the aisles are square chapels. Above the central door is a chapel with three little doors opening on a terrace on columns, made by *Michelangelo* by order of Clement VII - for the preservation and exhibition of precious reliquaries containing the bones of Saints, which he had given to the Church. The reliquaries are now in the Cabinet of Gems at the Uffizi (§ 154). The flat ceiling covering the nave is of gilt « cassettones » and white stucco, a late restoration not in harmony with the severe and cold impression made by the « pietra serena » of the columns and the simple but imposing effect of the whole interior. The aisles are covered with groined vaulting. The principal entrance is on the eastern side. The chapels along the aisles contain pictures generally of little value.

Interior of  
San Lorenzo

192

We point out the interesting ones beginning at the right. In the second chapel belonging to the Ginori, is the marriage of the Virgin by *Rosso Fiorentino*, in which the arrangement of figures is very good. \*\* A tombstone with the reclining statue of F. Landini, an organist of XIV century.

193

A marble slab commemorating F. Corteccia, L. Bati, M. da Galliano, Canons of San Lorenzo and musicians - XV-XVI century.

Between a side entrance, which opens on a little piazza and the northern transept is \* the Monument of Benvenuti, who painted the cupola of the Mausoleum in the Medici chapel (§ 205), by his friend *Thorwaldsen*.

In the first chapel in the right transept is a Nativity by *Rosselli*. Opposite this painting is another, covered, which was placed here (as its inscription tells us) by Leopoldo II in 1855, because during the cholera in that year the exhibition of this sacred painting caused an immediate diminution of the plague. In the chapel of the Holy Sacrament, in the wall behind the altar, is the \*\* remarkable marble tabernacle, a masterpiece by *Desiderio di Settignano*. Two angels are bending in adoration over the Infant Christ while two others hold a candelabra. Around is a beautiful decoration of cherubs and below an exquisite bas-relief representing *Piety*. The delicacy of design and finished execution place this work among the best in Florence. Among the drawings of the Uffizi Gallery (§ 169) No. 614 and others are the sketches of this admirable work. It is a pity that the altar placed in front of it prevents a minute examination of the whole piece. The infant is the one which on the 7th. of February 1497, the last day of carnival, was carried through Florence by a crowd of children, who, at the instigation of Savonarola, called for every work of an immoral tendency to be destroyed and burnt.

194

In the chapel to the right of this altar is a greatly admired porphyry monument enclosed by an iron gate. This monument is by *Carlo Sivies*, formerly director of the mosaic establishment (*Museo di pietre dure*) (§ 304) in Florence. It is placed in memory of Anna Maria Caroline, a Saxon princess, first wife of the Grand-Duke Leopold II. She died in 1832.



In the first chapel to the left of the Holy Sacrament is the Monument to Bernardo Cennini († 1471) who introduced the printing press in Florence (§ 87). He is buried in the subterranean church - just under his monument. Opposite this, a Latin inscription on a marble slab inserted in the wall, records the history of the foundation of the first Basilica.

195

The high altar, inlaid with rich pietra dura work, represents scenes of the Old Testament. Above it is a crucifix by *Baccio di Montelupo* (?). The cupola above, built without a drum was painted by *Meucci*, by order of the Palatine Electrice (§ 246) and represents the glorification of Florentine Saints. On the pavement in front of the high altar within a circle formed by inlaid marbles, are the following words: *Cosmus Medices - Hic situs est - Decreto Publico - Pater Patriae - Vixit Annos LXXV - Menses III Dies XV*. He was buried in the subterranean church in a tomb corresponding to this inscription.

196

In the second chapel in the left transept near the sacristy is a picture much injured but surely by a Master-hand probably by *Ghirlandajo*. It represents St. Anthony standing between St. Lawrence and St. Julian Hospitator. The predella in three compartments contains scenes from the lives of these saints. The modern monument is by *Duprè* to the countess Moltke-Corbelli. The composition is beautiful; the angels are extremely graceful, and the boy drinking from a bowl is also good.

The  
"Sacrestia  
Vecchia,"

197

\*\*\*The Sacrestia Vecchia is the authentic work of Brunellesco. It is covered with a polygonal dome, the recess for the altar having a small flat dome. At each corner of the room is a fluted column of Corinthian order - the cornice is copied from the Baptistery (§ 47). The reliefs in stucco of the Evangelists on the vaulted ceiling are by *Donatello* as well as the four statuettes in terra cotta above the two \* small doors at either side of the altar. \*\*The bronze doors leading to the lavatory to the left are also by *Donatello*. They are divided into compartments with figures of the apostles and martyrs in high relief, spirited in execution. \*The lavatory, of a most original form is by *Donatello*, and *Verrocchio*, though some critics have attributed it to *Antonio Rossellini*. The exquisite balustrade before the altar is probably by *Donatello*. At our left entering the Sacristy a \*\* large porphyry monument contains the remains of Giovanni and Piero de' Medici sons of Cosimo the Elder. The base of the monument is sustained by bronze turtles - the sarcophagus in porphyry is ornamented by lion's claws ending in beautiful foliage, crowned by two cornices in marble and bronze and surmounted by a heap of leavel with two horns of plenty. It is enclosed by a grating in the form of a cord. This beautiful work is by *Verrocchio*, who executed it by order of Giuliano and Lorenzo «il Magnifico». An inscription by the canon *Moreni*, pretends that the corpses of Giuliano and Lorenzo il Magnifico have been buried in this same place since 1559 - but really the two bodies after remaining in this sacristy, were removed in 1559 to the tomb prepared by Michelangiolo in the Sacrestia Nuova (§ 205).

The entrance door and the benches are remarkable work of inlaid wood. Above the latter on the left is a *terra cotta* bust by *Donatello* of St. Lawrence, of admirable expression. Against the wall on this same side is suspended a characteristic profile of *Cosimo il Vecchio Pater Patriae*. The picture in the middle of the right wall representing St. Lawrence seated with St. Stephen and St. Leonard and bearing the date MDXI, has been generally attributed to *Perugino* or *Raffaellino del Garbo*. But probably it is by *M. Albertinelli*, as some original designs for the figure of St. Lawrence have been found among the designs of *Albertinelli* in the Uffizi Gallery. The \* picture on the wall opposite the altar is a very sweet and expressive work by *Raffaellino del Garbo*. In the middle, under the marble table is \*\*the Monument by *Donatello* ordered by Cosimo il Vecchio for his parents Giovanni and Piccarda. The decoration of angels supporting scrolls bearing inscriptions and the Arms of the Medici is simple, but remarkably fine.

Left  
transept

198

Leaving the sacristy, the first chapel to the right in the left transept contains three beautiful cabinets with the relics given to the church by Clement VII and those which formerly were in the Chapel of the Pitti Palace. In the chapel next to it (Cappella Martelli also called degli Operai) \*\* is the masterpiece of *Filippo Lippi*. Although very much damaged and much repaired the beauty of the design remains unchanged. It represents the Annunciation. The predella below is extremely good. Above this painting is suspended a beautiful, though painfully realistic crucifix, by *Benvenuto Cellini*.

199

In the left aisle quite near the transept is a large fresco by *Bronzino* repre-



sending the Martyrdom of St. Lawrence defective in composition, the different positions of the arms and legs giving an impression of great confusion. The drawing indicates a skilful Artist.

Above the door leading to the cloister is a beautiful singing gallery, an exquisite work by *Andrea Verrocchio*, of inlaid white and colored marbles and rock crystal. The chapel next to this door has an altar piece representing Saint Sebastian awaiting his death. A very good study of the nude by *Empoli*.

The other chapels in this aisle contain nothing worthy of notice.

The commission for the \*\* two pulpits facing each other near the high altar was given to *Donatello*, but this great artist felt himself to be too old to carry out the order alone and called upon his beloved pupil *Bertoldo* for assistance.

The pulpits

200

The subjects on these ambones are as follows, commencing with the ambone on the southern side of the nave (left side, near the cloister) and proceeding from left to right - 1. Christ before Pilate - 2. Christ before Caiaphas - 3. Crucifixion and Descent from the Cross - 4. The Entombment - 5. The Flagellation - St. John - 6. The Agony in the Garden - *Northern Ambone* : 7. Descent of the Holy Spirit - 8. A Combat - 9. St. Luke - Christ mocked - 10. The three Marys at the Door of the Sepulchre - 11. The descent into Limbo - 12. The Resurrection - 13. The appearance to Mary and the Apostles. One can see in the examination of this carving how the great artist became more and more enfeebled by age in executing this last precious work of his - and yet in the work of the pupil, we see the master's thought in each line. The best are No. 1, 2, \*\* 5, 6, 9, 10. *Donatello* died before this work was finished. The ambones were put in their place in 1558 and 1565 - and then they were completed by imitations in wood, of *Donatello's* school. The marble columns with their various capitals supporting the ambones, are particularly beautiful.

## Libreria Laurenziana (Laurentian Library)

Leaving the church by the door leading to the cloister (left aisle) we find the entrance to the **Laurentian Library** ("**Libreria Laurenziana**," ) the first door to our right in a dark passage. Two flights of stairs lead us to the terrace of the cloister and entering the first door to our right we find ourselves in the Laurentian Library. Its real founder was Cosimo il Vecchio who began to collect Codes and Manuscripts in his own house. The collection was considerably enlarged by Piero, son of Cosimo, and by Lorenzo il Magnifico his nephew; but was scattered in 1494, when the people - having chased from Florence Piero son of Lorenzo (§ 225), sacked the houses of the family. The Mss. which could be saved or found again, were sold by the Signoria to Savonarola who enriched with them the Library of San Marco. But in 1508 Cardinal Giovanni de' Medici (later Leo X) bought from the friars the Mss. belonging to his family for his private palace in Rome. After his death, Cardinal Giulio de' Medici (later Clement VII) had the collection sent from Rome to Florence and presented it to the Laurentian Library, which he had commissioned to *Michelangelo*. The construction was interrupted by the third expulsion of the Medici (1527) but on their return to Florence, it was again commenced by Cosimo I.

Laurentian  
Library

201

The rectangular vestibule is without decoration, with a double branched staircase in grey stone, elegant and light but

202

imposing in its simplicity. It prepares the mind in a wonderful way for a visit to the temple of study. It was designed by *Michelangiolo* who afterward left Florence (1533). *Tribolo* and *Ammannati* had no idea how to carry on the work. *Vasari*, by order of Cosimo I, wrote to *Michelangiolo* for explanations and according to instructions received, carried on the work - *Michelangiolo* had also planned a tribune running on three sides of the vestibule, which was not executed.

The general decoration both of the Vestibule and the large hall as well as their architecture are of a mixed style, both classic and irregular - but admirably harmonizing the general aspect of the building. The door, one of the best specimens of « perspective » can more wisely be attributed to *Ammannati* than to *Michelangiolo*. The windows are filled in with colored glass bearing the arms of Clement VII and Cosimo I probably after the design of *Giovanni da Udine*. *Michelangiolo* gave the designs for the wooden ceiling executed by *Tasso* and *Carota* and for the \*\*\* eighty - eight cabinets containing the Mss. (locked for the past three centuries with iron chains), ranged as desks and benches down the whole length of the room. These cabinets, finely executed by *Del Cinque* and *Ciapino*, ornamented in their lower parts with coat of arms, are models for such kind of work. The floor of the room is of red bricks with white graphites by *Santi Buglione* after a design of *Tribolo*.

On the right side of this room is a door leading to the « *rotonda (round room)* » (architecture by *Poccianti* 1814), a reading room where is the magnificent Library given by Count *Angiolo d'Elci* to the State and comprising about 1200 classics in their first editions. Lately another room has been opened for the choral books especially those of Sta. Maria del Fiore and Sta. Maria degli Angioli and also for some rare codes which are kept in cabinets of Renaissance style. The room is decorated with ancient Florentine tapestries. To visit this room a special permission is required. Among the books contained in the Laurentian Library some merit a special examination. There are about 10,000 Mss. of Greek and Latin classics. It would be almost impossible to give a detailed description of each book and, even with a complete catalogue, it would be a rather difficult task to find one's way through that huge quantity of books and Mss. We mention only the most important ones. The Librarian is usually willing to show any desired Mss.

203

« *Virgil* », (taken by the French and returned in 1816) the most ancient code of latin literature corrected by *Apronianus*, consul in 494.

« *Dante* », transcribed by *F. Villani*, who noted inside the book the expulsion of the Duke of Athens.

The « *Pandects* », of Justinian taken from Amalfi (1135) by the Pisan fleet, brought to Florence and kept by the Signoria in a closed desk, into a tabernacle painted by *Neri de' Bicci* (1454). Unfortunately the Grand-Duke Pietro Leopoldo stripped this large volume of its rich bindings and sold it to the mint for thirty gold « *deniers* » (1783).

\* The "Bible", copied from 690 to 716 by Ceolfrid, abbot of Wearmouth (Northumberland).

\*\*\* The famous code of the "Biadaiolo", very interesting for the economical and edile history of Florence, containing fine miniatures and several notes. Two Tacites of IX and X century. \*\* **Quinto Curzio** (X century). The first printed Bibles. Decameron written in 1384. Horace belonging to Petrarca. Cicero letters "ad familiares", copied by Petrarca. A letter by Dante in which he rejects the conditional permission to return to Florence after five years of exile. Works of the modern poet Niccolini whose brain is preserved under glass in the round room. Autographs of Petrarca, Machiavelli, Napoleone I, Varchi and other celebrities. Autobiography of Benvenuto Cellini in his own hand writing. The originale parchment containing the agreement between the Latin and Greek Churches at the Council presided over by Pope Eugenius IV (1439) and bearing the signatures of the Pontiff and of the Emperor Paleologus. (In the round room). \*\*\* The only ancient code in existence of tragedies of Sofocles and Eschylus. The history of the ancient Florentine Dyers in silk with coloured illustrations representing men and women engaged in their trade and dressed in the costum of the period. A Greek treaty on surgery. Nautical maps quite important beginning with the log-book of Perino Visconte (1327). Among the illuminated books - are:

\*\* Four choral books of St. Maria del Fiore by Don Lorenzo Monaco and two of the suppressed convent of the Angioli by Attavante. The breviary of Leo X by Boccardino. Music of fifteen Florentine composers whith their portraits in miniature - given by the organist Squarcialupo (§ 37) to his friend Lorenzo il Magnifico. Several prayer books illustrated by Gherardo and Zanobi Strozzi. About 200 volumes illuminated by Attavante with several devices of Lorenzo il Magnifico and portraits of the Medici, Petrarca, Laura etc. The life of Lorenzo il Magnifico. The commentaries of Julius Cæsar. A French prayer-book by the Monks of Iles d'or. Poems of Lorenzo il Magnifico and Macchiavelli with pen illustrations by Botticelli. And finally the famous manuscript of Longus with the inkspot made by Paul Louis Carrier which gave occasion to the brilliant correspondence between this latter and the Librarian Signor Del Furia.

## Chiostri (Cloisters)

Coming out from the Library we stop a few minutes in the cloister to examine the first monument to our right (coming from the church). This is to the historian **Paolo Giovio**, by *Francesco da San Gallo*.

Cloisters

204

He was born at Como in 1483 and spent his life in literary studies. Having lost his fortune during the sack of Rome by the imperialist army in 1527, he was enabled by the help of Clement VII, to regain it, and to build himself a Villa near the Lake of Como on the ruins of that which had belonged to Pliny the younger. He died in Florence (1552) while visiting the Grand-duke Cosimo I. The statue, evidently a portrait, expresses the gaiety and good-humor for which Giovio was noted.

Paolo Giovio

The door next to this monument leads us by a staircase to the subterranean church were *Donatello*, *Benedetto* and *Giuliano da Maiano* are buried near their friend Cosimo il Vecchio. Some younger and illegitimate branches of the Medicis have their tombs here as well as several old Florentine families. In the Martelli chapel, the tomb having the form of a cradle is by *Donatello*. Some princes of the family of the Grand-dukes of Lorraine are buried under the high altar.



## Cappella Medicea (Medici Chapel)

Medici  
Chapel

205

Coming out from the cloisters, we walk around the church and find Piazza Madonna at the back of San Lorenzo. Nearly opposite Via Faenza is the entrance door to the New Sacristy and the Chapel of the Princes. (*Open daily 10-4 adm. 50 cents. Sunday free.*)

From the vestibule we ascend a flight of stairs to the left and reach the Chapel of the Princes to the right and the New Sacristy to the left.

We begin at the Chapel of the Princes. As we have already spoken of the reasons for the addition of this Mausoleum and the New Sacristy (§ 189) to the church, we give now simply a description of each. The octagonal Chapel of the Princes is covered with a dome and surrounded by monuments. The walls are gorgeously decorated with marble and precious mosaics. The paintings in the dome, divided into sixteen separate compartments large and small, representing subjects taken from the Old and New Testaments, are a good modern work (1827) by Benvenuti. In the first design the cupola was intended to be lined with lapis-lazuli and divided into « cassettones » with gilt roses, which would have harmonized better with the whole chapel, than the present decoration. This building imposing only from its size and for the display of gorgeous magnificence, is of poor taste and little artistic merit. The sarcophagi are dedicated to all the Grand-dukes Medici except the last one which is *Gian-Gastone* - the cushion above Cosimo II's tomb which cost 70,000 It. liras has been stolen. The statue in gilded bronze of Ferdinando I is by *Gianbologna* and that of Cosimo II by *Tacca* (1639).

The altar was intended to be rich and perfectly in harmony with the rest of the chapel. But it was removed from its place when the works for the cupola were begun and its different pieces are now in the « Museo delle Pietre dure » (§ 304). The little columns, after the design of *Buontalenti* and *Biriverti*, which support the pyx are of silver and gold combined with rock crystal, lapis-lazuli and other precious stones (see Uffizi Gallery - Gem's room) (§ 154). At the « Museo di Pietre Dure » they are now working on the pavement which is to be in accordance with the rest of the chapel; when made, the altar will be finished and replaced. This Mausoleum is said to have cost already about twenty-two million Italian liras.

206

Now leaving this gorgeous place where art is sacrificed to richness, we enter the New Sacristy. Here there are no mosaics, no rich coloured marbles. The walls are bare, but.... here are the works of *Michelangiolo* - the celebrated tombs of Giu-

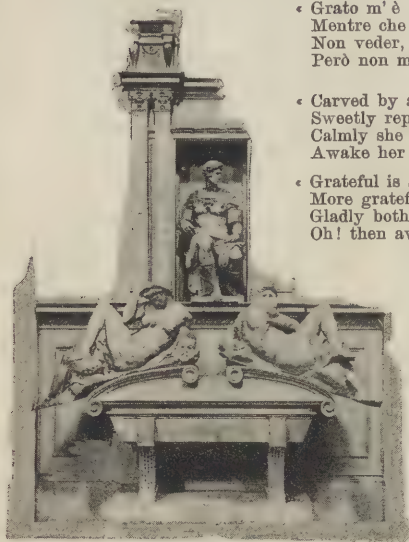


lino and Lorenzo Medici - the exquisite Altar, the unfinished Madonna with Child... these are jewels of more worth than any precious stone; and in entering this temple of art, the soul is dumb struck with admiration and it requires a little time before one can analyze one's impressions. The design of this chapel is the architectural masterpiece of *Michelangelo*. It is a simple quadrangular edifice with pilasters, mites and recesses, surmounted by a dome. In form it corresponds with the Old Sacristy by *Brunelleschi*. This chapel was ordered by Leo X and his cousin Cardinal Giulio, to contain the remains of Lorenzo il Magnifico, of his brother Giuliano, the victim of the Pazzi, of Giuliano, duke of Nemours, brother of Leo X and of Lorenzo duke of Urbino. The first idea of *Michelangelo* was to join the four tombs and to erect a single monument in the centre. Then it was decided to have three monuments, the two brothers Lorenzo il Magnifico and Giuliano having the same tomb. But *Michelangelo* departed from Florence in 1533, leaving this last monument unfinished. *Vasari* was ordered to put in place the work of the great artist. Probably the two princes had been buried underneath the place destined for the tomb or in the thickness of the wall. But the necessary researches have not yet been made and the place is still unknown where rest the ashes of Lorenzo il Magnifico, the great protector of Art, the inspirer of the Florentine Renaissance. Of the monument destined to Lorenzo and his brother Giuliano we admire, in the wall facing the altar, the beautiful \*\* Madonna with child, one of the best sitting Madonnas which has ever been carved, although on account of a defect in the marble, the right arm is not perfect. The child bears the true expression of childish restlessness. At the sides are Saint Cosmus by *Montorsoli*, and Saint Damien by *Raffaele da Montelupo* both executed under the direction of *Michelangelo*. \* The altar is a model of classic sculpture with its elegant candelabra and the exquisite finishing of the whole, one of the few things so finished by *Michelangelo*. The first Monument to the right is the \*\* tomb of Giuliano de' Medici duke of Nemours. At the sides are the symbolic statues of Day and Night \*\* the monument at left is the one erected in memory of Lorenzo de' Medici, duke of Urbino. The recumbent figures represent Twilight and Dawn. Many critics find several peculiar significance in these four figures. We simply quote the verses that *G. B. Strozzi* wrote under the figure of Night and *Michelangelo*'s answer, noting that it would be very difficult at present to know to what the great artist alluded by the words « danno e vergogna » (wrong and shame).

#### Verses by Strozzi:

- La Notte che tu vedi in sì dolci atti  
Dormire, fu da un Angelo scolpita  
In questo sasso, e perchè dorme, ha vita;  
Destala se nol credi, e parleratti. »

## Michelangiolo's reply:



Monument of Giuliano de' Medici

- Grato m'è 'l sonno, e più l'esser di sasso  
Mentre che il danno e la vergogna dura;  
Non veder, non sentir, m'è gran ventura:  
Però non mi destar, deh! parla basso! •
- Carved by an Angel, in this marble white  
Sweetly reposing, lo, the Goddess Night,  
Calmly she sleeps, and so must living be  
Awake her gently; she will speak to thee. •
- Grateful is sleep, whilst wrong and shame survive;  
More gratefull still in senseless stone to live;  
Gladly both sight and hearing I forego,  
Oh! then awake me not! Hush! whisper low! •

Transl. by J. C. WRIGHT.

After all, the works of such an Artist do not need explanation. They are sufficiently grand and realistic to be understood without help of a fantastical critic. From an autograph of Buonarroti in the back of a design existing in the Buonarroti Gallery (§ 394) we see that his first idea was to put two niches at either side of Giuliano's monument with Heaven and Earth in them, with the sleeping figures of Day and Night « *because Death had stolen the light from their eyes.* » This seems clear enough – and working as he did constantly for the Medici, we don't believe he could even think of scorning them in the Monument of Lorenzo d'Urbino.

We do not dare to write a criticism of these celebrated statues known by every one and about which so much has been said and think it sufficient to quote the words of Ruskin: Four ineffable types, not of Darkness not of Day, not of Morning nor Evening, but of the Departure and the Resurrection, the Twilight and the Dawn of the souls of men.

Of Horner. The majestic female figure of *Night or Death* is wonderfully real.... Though not beautiful, there is such an awful grandeur as well as repose in that queenly woman, that we can well comprehend how, in a period of war and cruelty, treachery and injustice, when good men were harassed by doubt, and truth was shrouded in darkness, Michelangelo must have found peace for a few hours whilst embodying the image of deep, if not dreamless sleep.

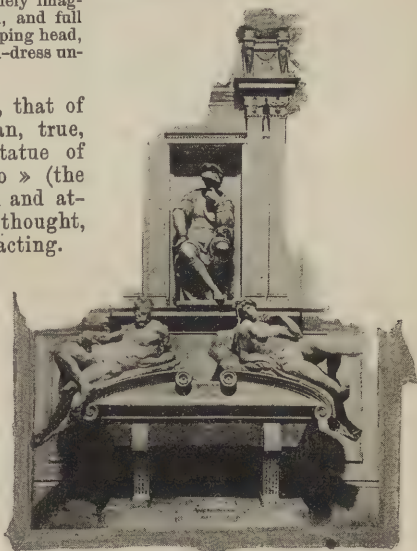
The statue of Day is only blocked out, and incomplete, as the artist has left it; there is a living power in the stone rarely to be seen in the more finished works of other Masters.

And of John Bell: Twilight, a superb male figure, reclining and looking down – wonderful breadth of chest, fine balance of the neck and shoulder, and the right limb, which is unfinished is incomparable. Aurora (Dawn) a female form of the most exquisite proportions; the head, a grand and heroic cast, and the drapery, which falls in thin transparent folds from the turban, is full of grace, while in her noble countenance a spring of thought, an awakening

principle seems to breathe, as if the rising day awaited the opening of her eyes. Day is much unfinished, little more than blocked out, most magnificent. Night in sleep and silence, is finely imagined, the attitude beautiful, mournful, and full of the most tender expression, the drooping head, the supporting hand, and the rich head-dress unrivalled in the art.

Of the two Medici statues, that of Giuliano shows the liberal man, true, open, and generous. The \*\* statue of Lorenzo named « *il Pensieroso* » (the Thoughtful) from his expression and attitude of deep and concentrated thought, shows a man who thinks before acting.

Before leaving this chapel we mention an anecdote referring to Alessandro de' Medici. It was generally known that this Medici, the first Duke of the family assassinated by Lorenzino, had been buried in the tomb of his supposed father Lorenzo Duke of Urbino. About twenty years ago a German critic began to affirm that the remains of the Duke Alessandro could not exist in the tomb of Lorenzo because his corpse had been thrown in the Arno by the Florentine mob. He wrote so much about this matter, that a fierce war of words ensued between him and other critics; and finally permission was asked of the Italian Government for a research to be made in the tomb of Lorenzo, in presence of a Representative of the Government. The permission was granted. One evening in 1875 in the presence of the German critic and other literary men interested in the matter, of members of the clergy, of the representative of the Government and of a Notary the tomb of Lorenzo was opened. It proved to contain two corpses which turned to dust as soon as the air was admitted, but not before the figure of Alessandro had been perfectly recognized by its mulatto type (his mother was an African slave who served in the Medici family) and by the marks of the wounds he had received from Lorenzino. The ashes were replaced in the tomb; and we have another instance of the workings of modern criticism which consists in trying to explode all, hitherto accepted, beliefs.



Monument of Lorenzo de' Medici

## Piazza San Lorenzo

Coming out from the Medici Chapel and returning to San Lorenzo by the same street we notice that the corner opposite the *Via dell'Ariento* is called « *Canto de' Nelli* » after an old Florentine family no longer in existence. In the ground-floor of the houses in the Piazza facing the church, are quaint and characteristic little shops, where second-hand clothes and furniture are sold to poor people. On the other two sides of the church are private dwellings of no importance, excepting the

Piazza  
S. Lorenzo

207

palace at the corner of *Via de' Ginori* belonging to the *Lotteringhi della Stufa* family.

Della Stufa  
family

This family still existing is an old and important one in the history of Florence and has counted among its members several « priori » (Note A) magistrates, famous soldiers and knights of Malta. The arms are: two lions facing, bearing a red cross on a silver ground.

208

Opposite the *Via de' Ginori* and *Via de' Gori* is the statue of *Giovanni de' Medici*, father of Cosimo I, a bold and famous captain of free companies (« *condottiero* ») usually called « *Giovanni delle Bande Nere.* » Cosimo I, his son, ordered this statue from *Bandinelli* with the intention of placing it in the church of San Lorenzo - but then changing his mind wanted it placed in the Piazza. A pedestal, with a rather good relief representing Giovanni receiving prisoners and booty of war, was erected for it on the side of the church, but the statue was not placed on it, because never before had a warrior been represented seated except in monuments meant for churches, as this was originally. The statue was then put in the « *Sala del Consiglio* » (Council Hall) in Palazzo Vecchio, where it remained for a long time; while the place where the pedestal stood was called by the people « *La Base* », (the Basement) and still keeps that name although lately the statue by *Bandinelli* (certainly not one of the best specimens of Art in Florence) has been put upon its base.

Via de' Gori

209

Let us walk now through the short « *Via de' Gori* » named after the ancient family **Gori**, whose houses were included in the Church of St. John the Evangelist now *San Giovannino degli Scolopi*. This church has its principal entrance in the small *Piazza San Giovannino* (§ 507) but it occupies the whole south-side of *Via de' Gori*. On the north-side of this street stands the huge Medici palace, at present *Riccardi*, one of the richest in Florence and which we will now visit.

The principal façade is in *Via Cavour* which we enter from *Via de' Gori* turning to the left. This street was called till a few years ago « *Via Larga* » (Wide street) not only because it was the largest street in the city, but also because there were many rich palaces.

## The Medici

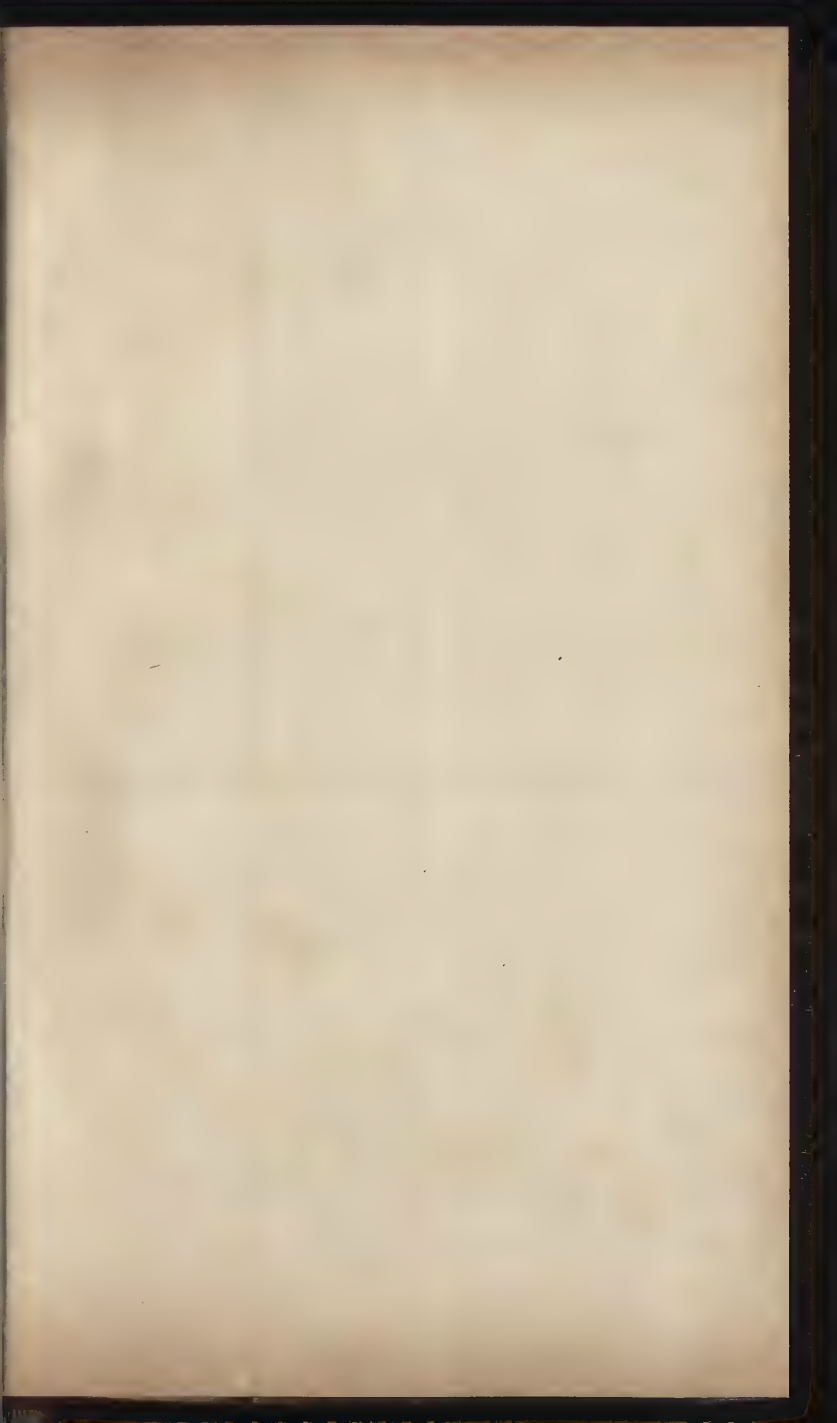
The first  
Medici

210

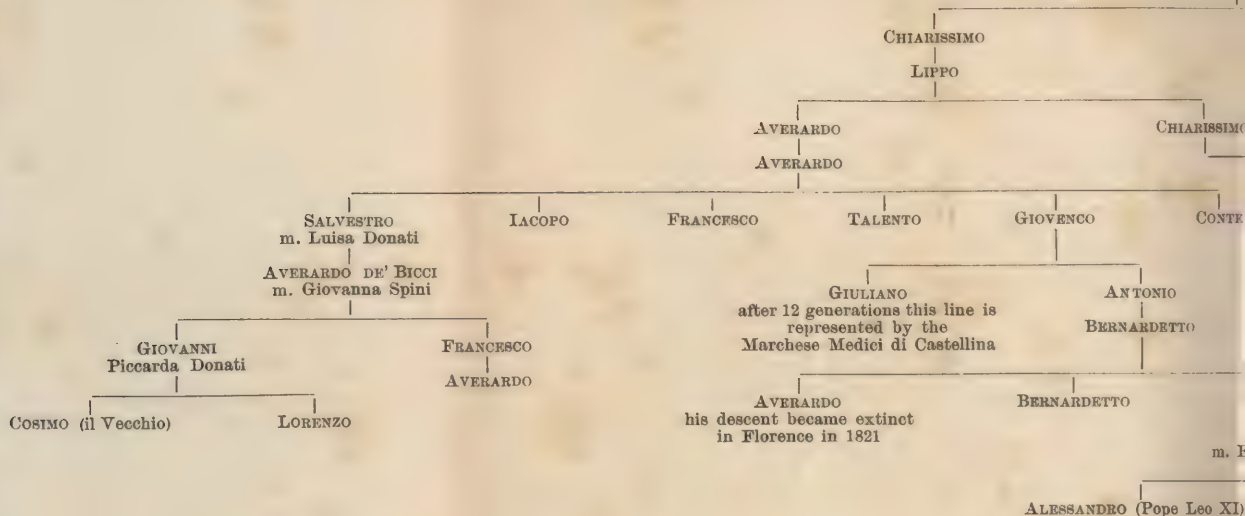
Speaking of the *Riccardi* palace, a brief outline of the history of the Medici family becomes necessary, owing to the intimate connection existing between this most important among important families and that of Florence.

Leaving aside all the legends divided and related by several generations of historians, attributing to the Medicis a mythological and fabulous origin, it may be considered as probable that the earliest ancestor of whom there is any record was one **Giambuono**, who lived in Mugello in the XII century. This *Giambuono* having had a son named « *Chiarissimo* », who, not only

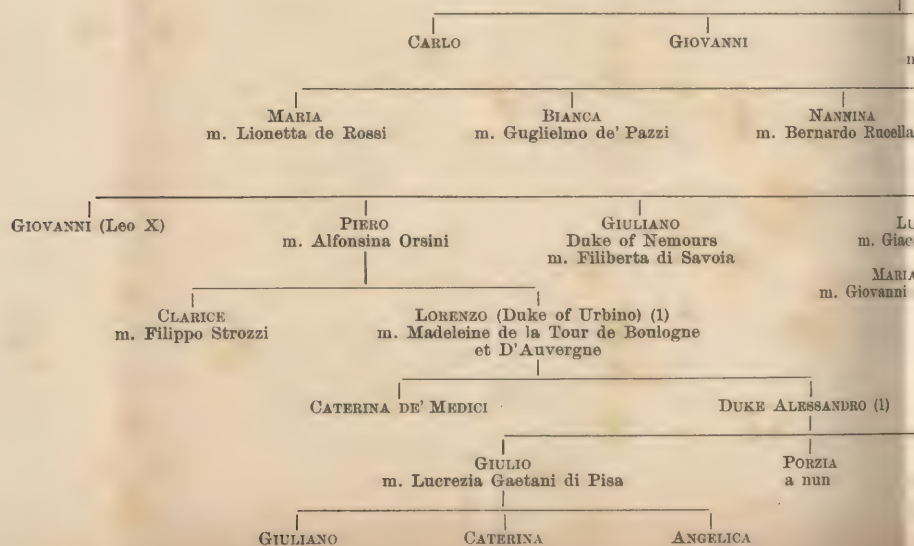




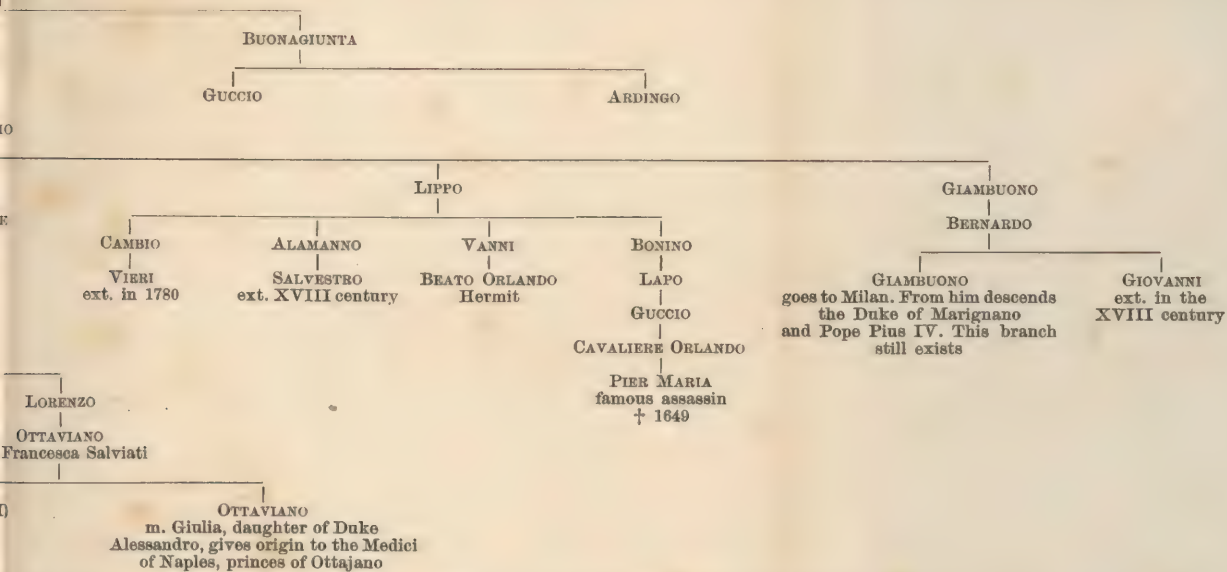
# GIAMBUONO



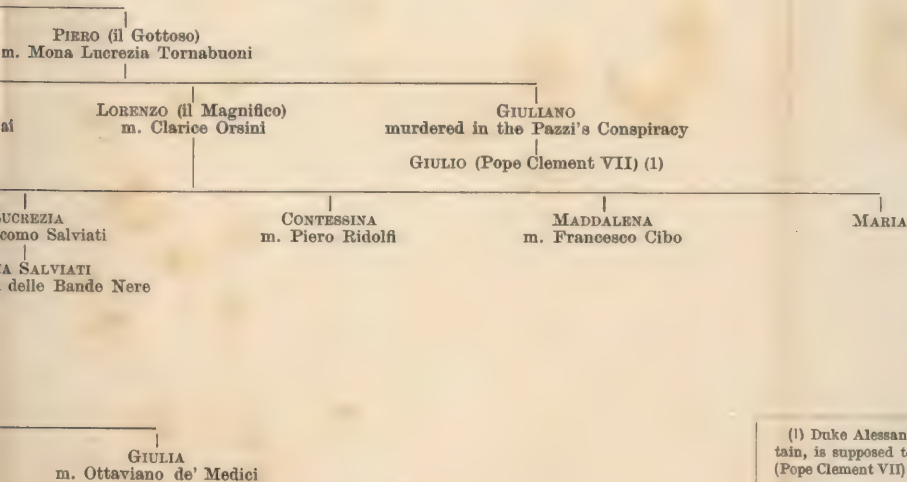
# COSIMO IL VECCHIO



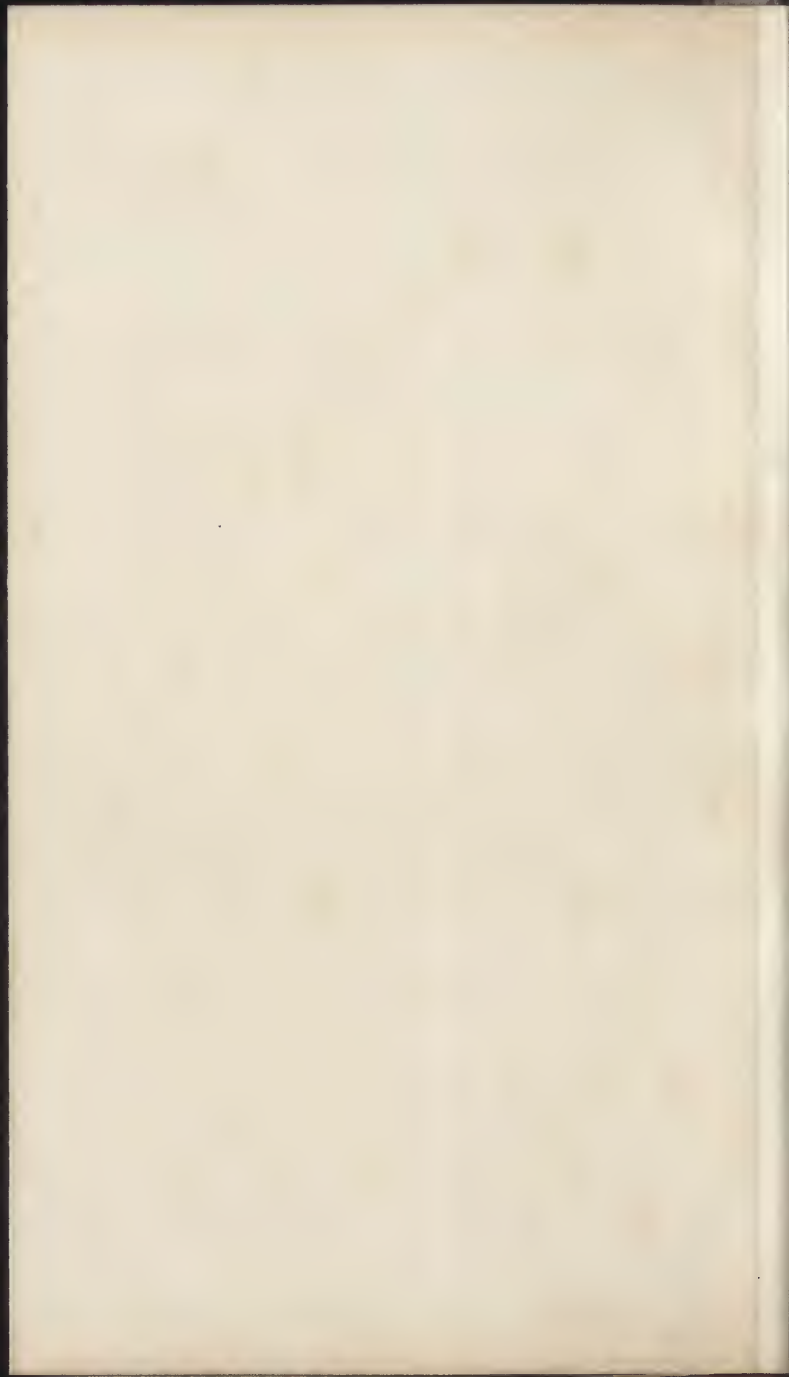
(XII Century)



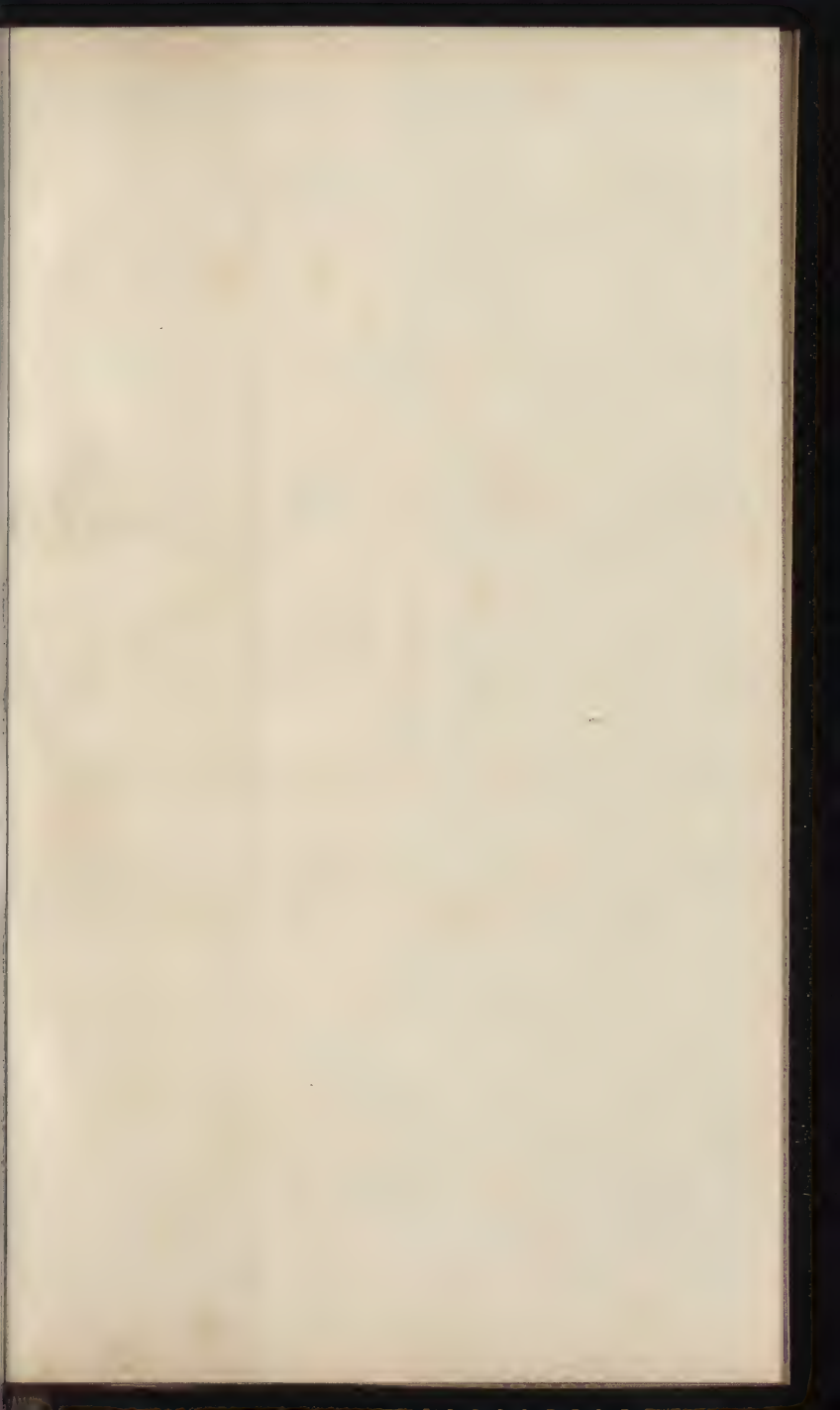
(m. Contessina de' Bardi)



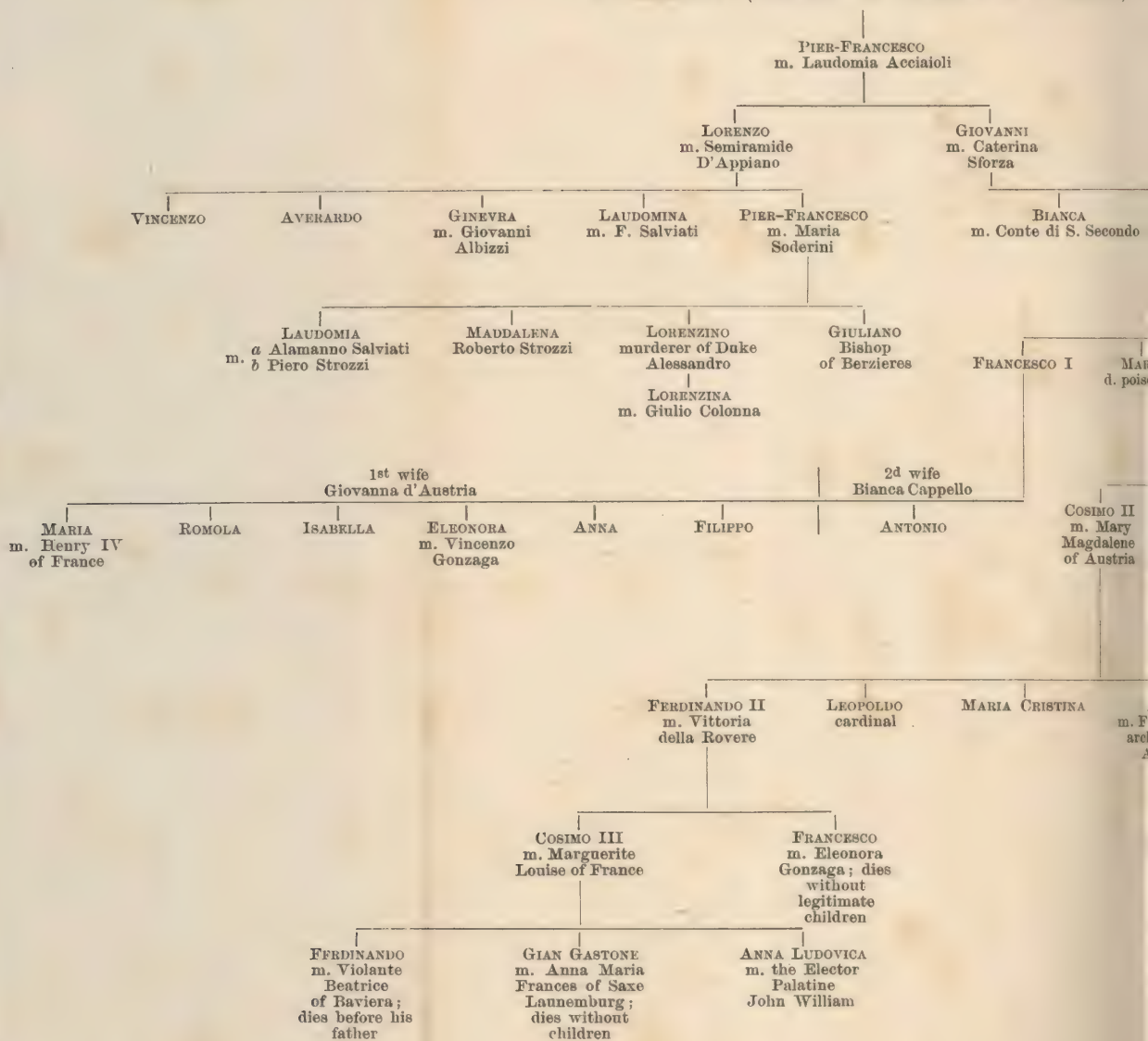
(1) Duke Alessandro, whose parentage is uncertain, is supposed to be the son of Cardinal Giulio (Pope Clement VII) or of Lorenzo, Duke of Urbino.

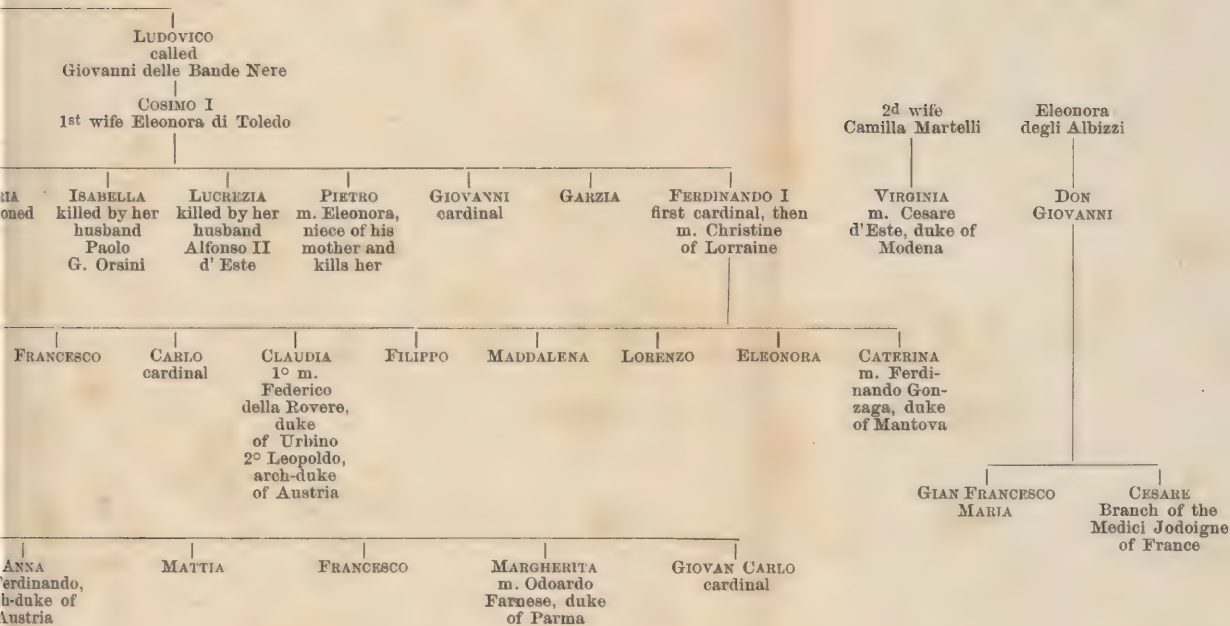






# LORENZO (Brother of Cosimo il Vecchio)









owned houses and towers in the Old Market (*Mercato Vecchio*) near the church of *San Tommaso*, but who also held a seat in the town council in 1201.

The second son of *Giambuono*, named *Buonagiunta*, was the father of *Ardingo*, who became *Priore* (Note A), the first in the family, in 1291 and *Gonfaloniere* (Note A) in 1296; and of *Guccio* whose tomb, once outside the Baptistery, is at present in the court of the *Riccardi* palace.

The first son of *Chiarissimo* was *Lippo*, who was the father of *Averardo* and of another *Chiarissimo*. With *Averardo* began the brilliant period of the Medici family. The first son of *Averardo*, also named *Averardo*, collected great riches in trade at a time when commerce flourished in Florence - He was *Priore* (Note A) in 1309 and *Gonfaloniere* (Note A) in 1314 - He had six sons; *Salvestro*, *Jacopo*, *Francesco*, *Talento*, *Giovenco* and *Conte*. Of these *Giovenco* and *Salvestro* furnished lines that are still in existence.

*Giovenco* had two sons; *Giuliano*, whose line, after eleven generations, is represented in the person of the present *Marchese Medici di Castellina*; the only descendant of the family residing in Tuscany.

The other son of *Giovenco*, called *Antonio*, was father of *Bernardetto* who had three sons: 1st *Averardo*, whose descendants became extinct in Florence in the year 1821; 2d *Bernardetto*, who had no children; and 3d *Lorenzo*. From the latter who died in 1490, was born in 1482 *Ottaviano* who married *Francesca Salviati*. He died in 1566 leaving two sons: *Alessandro* born in 1536, Archbishop of Florence in 1570 and Pope for 28 days only, under the name of *Leo XI*; and *Ottaviano* who married *Giulia de' Medici* (§ 233) and who gave origin to the Medici of Naples, *Principi d'Ottaiano*. *Salvestro*, the first son of *Averardo II*, was surnamed « *Chiarissimo*. » - He married *Lisa Donati* and had a son called *Averardo di Bicci* who lived towards 1327. His wife was *Giovanna Spini*. They had two sons: *Giovanni* and *Francesco*. The son of *Francesco* was *Averardo*, a bold and strong character, who greatly helped his cousin *Cosimo* to take every power in Florence. His descendants became extinct in 1470. *Giovanni*, the oldest son of *Averardo di Bicci* and *Giovanna Spini*, was the founder of the two richest and most powerful branches of the family. *Giovanni di Bicci*, who caused the *Basilica of San Lorenzo* (§ 187) to be rebuilt, had two sons *Cosimo* and *Lorenzo*, each head of a long line of descendants. Before beginning to speak of the descentance of *Cosimo*, we will finish with the second branch of *Chiarissimo*, father of *Lippo*.

As we have already said (§ 213) the second son of *Lippo* was named after his grand father. This *Chiarissimo* had several sons, but two only had descendants: *Lippo* and *Giambuono*.

The son of *Giambuono* was *Bernardo*, who had two sons, *Giambuono* and *Giovanni* each head of two branches of the family.

*Giambuono* went to Milan, and from him issued the family which produced in the XVI century Pope Pius IV and the Marquis of Marignano and is still in existence. *Giovanni's* branch ended with the XVIII century.

*Lippo* (the eldest son of *Chiarissimo*) had four sons - 1st *Cambio* father of *Vieri*, so much loved by Florentines, whose descentance ended in 1780. 2d *Alamanno* father of the *Salvestro de' Medici Gonfaloniere di Giustizia* (Note A) in 1378, who, by his energetic words pronounced in the council, brought about the turmoil of the *Giompi* which broke the power of the nobles and destroyed the oligarchy of the « *Capitani di Parte Guelfa* » (Note A). At this time began the great influence of the Medici in the politics of Florence. This branch continued its existence until the middle of the XVIII century. 3d *Vanni*, father of *Orlando* who lead the life of a hermit and is known under the name of « *Beato Orlando* ». 4th *Bonino*, father of *Lapo* and grandfather of *Guccio*, whose son was the Cavalier *Orlando* buried in the church of SS. Annunziata (§ 477). This branch ended in 1649 with *Pier Maria* famous chief and assassin, who was murdered by order of his relative the Grand-Duke, *Ferdinando II*, who wanted to deliver his family from the shame of such a man bearing the name of Medici, and avoid at the same time the scandal of a Court of Justice.

*Cosimo* (son of *Giovanni di Bicci*) (§ 215), called « *il Vecchio*, » (the elder) having inherited from his father a large fortune, increased it greatly by his successful operations in the « *Arte del Cambio*, » which corresponds to the modern word of « *Banking* ». He owned as many as sixteen banks in the most important centres of European commerce. With the increase of fortune also came increase of influence to him and to his family, in Florence and elsewhere, as he loaned money to almost all of his fellow citizens, as well as to many foreigners, with a liberality that plainly showed his desire to make of each

*Cosimo  
il Vecchio*  
218

211

212

213

214

215

216

217

one of his creditors a friend and defender of the Medici, although well aware that, in many cases, the money would never be refunded. In order to increase his popularity he also became a more munificent patron of Fine Arts than Florence had ever known.

He spent fortunes in enriching the town with magnificent monuments, in helping to rebuild *San Lorenzo* (§ 188), the Church (§ 264) and Convent of *San Marco*, and his palace in *Via Cavours* (formerly *Via Larga*). He built several houses, villas, churches, monasteries in Florence and in the surrounding country. In a short time *Cosimo* became a very influential citizen, and when consulted by those in power about affairs of state, it is said that he generally advised war, knowing that his fellow-citizens, having exhausted every resource, would be obliged to resort to his help. Thus can be fully understood the words written about him by the historian Varchi: «with displayed and manifest virtues and secret and hidden faults, he made himself head and little less than prince of a Republic which though free, yet served». His great power and the benefits he conferred upon art, his country and his fellow-citizens gained for him the name of *Pater-Patriæ*. He had naturally many enemies as well as friends; among the first of the former were included all those who were independent of his help, and watched with sorrow and envy his rapid progress towards the elevated place he occupied in the state and in public esteem. He had against him the party of the «Nobles» («*grandi*»). Note B) whose leader was *Rinaldo degli Albizi*. His enemies worked against him with such success that they persuaded the government to free itself of a citizen whom great power and ambition had made dangerous to the Republic. In 1433 the *Gonfaloniere* (Note A) *Bernardo Guadagni*, granted a decree of ostracism drawn up and executed as were those of ancient Greece. *Cosimo* with his brother *Lorenzo* (§ 215), was exiled to Padua for five years; all of his family and his principal friends accompanied them, in this, the first exile of the Medici from Florence. But the remedy came too late. The people had become accustomed to obedience to so munificent a family and were discontented without it. The different parties very soon became tumultuous.

Pope Eugenius IV who was passing through Florence interceded and the Medici were recalled. *Cosimo il Vecchio* (the Elder, so called to distinguish him from the other *Cosimo* first Grand-Duke, § 235) after less than a year, came back with the triumph of a conqueror, and in the midst of his rejoicing people. All honors were restored him, he was again admitted to the government, and then began the period of the Medici's greatest power. *Cosimo il Vecchio* died on the 1st of August 1464, leaving as heir his third son *Piero*; the two elder *Carlo* and *Giovanni* having died before him. The wife of *Cosimo il Vecchio* was *Contessina de' Bardi*.

Piero  
il Gottoso  
219

*Piero* (1416-1469) was not able to retain the favour of the people, which his father had left him. Weak in body, he was called «*il Gottoso*» (the Gouty); of little power as a politician, he was more suited for the quiet life of a merchant than that of a prodigal friend of the people and liberal patron of arts, and he made himself still more unpopular by trying to collect every debt that was owed to his father's estate. His wife *Mona Lucrezia Tornabuoni* was quite a learned woman and a very celebrated poetess. They had three daughters and two sons - *Maria* married to *Lionetto de' Rossi*; *Bianca* married to *Guglielmo de' Pazzi* (§ 28) and *Nannina* married to *Bernardo Rucellai*; *Lorenzo* and *Giuliano*.

Lorenzo  
il Magnifico  
220

*Lorenzo* surnamed «*il magnifico*», on account of his liberality, his talent and the magnificence of his life was one of the most if not the most illustrious member of the Medici family. When only fifteen years of age, the death of his father made him the head of his family and of the Republic; and he immediately displayed a generous but firm nature. He governed the Republic with great judgment, protected Art and Literature as vigorously as ever a Prince has done, and won the love of the people by his great liberality. The buildings with which he adorned his beloved town and the splendor with which he surrounded it, made of Florence, in a short time the artistic, intellectual and fashionable centre of Italy. In 1478, the well-known *Conspiracy of the Pazzi*, mentioned while speaking of the *Duomo* (§ 28) was formed against him and his nearest friends during which, *Giuliano*, brother of *Lorenzo* was murdered by *Bernardo Bandini*; but *Lorenzo* escaped, and his generosity towards the conquered conspirators united to the adamant firmness of his determination to revenge his brother's death, caused him to be more loved, admired and respected than ever.

221

*Giuliano* was not married, but he left a natural son, *Giulio*, whose mother

was, *Simonetta Gorini*. Lorenzo, knowing the existence of this child, took great care of him. We will find later, that this *Giulio* was made a Cardinal by *Leo X* and afterwards became pope *Clement VII*.

The *Conspiracy of the Pazzi* was followed by the war raised by Pope Sixtus IV, together with Ferdinand king of Naples, against Florence, and caused by their hatred of the Medici. The Florentines were very unfortunate in this war and *Lorenzo*, resigning the government of the city to *Soderini*, went to Naples to put himself into the hands of king Ferdinand. This generous action and the meeting of *Lorenzo* and the king, caused the war between them to be changed into friendship and the peace of the whole of Europe was due in a great measure to the action of *Lorenzo il Magnifico*.

Never in the midst of civil or foreign wars, did he forget or neglect his beloved studies. Literature and the fine arts found in him a liberal and indefatigable protector. No one, more than he, contributed to the making of Florence the Athens of Italy, and the time of *Lorenzo* is noted as one of the most memorable and glorious epochs in the life of our city. *Lorenzo* died in his Villa at Careggi, April 9 - 1492 (§ 316). His wife was *Clarice Orsini*. He had seven children.

*Giovanni, Piero, Giuliano, Lucrezia* married to *Giacomo Salviati*, mother of *Maria Salviati*, wife of *Giovanni delle Bande Nere* (§ 229) and mother of *Cosimo I* (§ 235); *Contessina* wife of *Piero Ridolfi*, *Maddalena*, wife of *Francesco Sibo* of Genova, son of Pope Innocent VIII; and finally *Maria* the most beautiful of all, whose projected marriage (with *Giovanni* of the other *Lorenzo's* line), having been broken, never married. She was the one for whom *Michelangiolo* felt his first deep love.

*Piero*, the eldest, assumed the cares of his house and of the State. Haughty and impetuous, he wanted to govern Florence independently of the *Signoria*. He went so far as to arbitrarily place the towns of Pisa and Leghorn, into the hands of Charles VIII of France (who had advanced into Italy for the purpose of conquering the State of Naples) against the will of the highest Magistracy of Florence, which had decided to refuse to the king even the passage through that territory. This despotic action made *Piero* so hateful to the people that in 1494 the Florentines, urged by the sermons of *Savonarola*, chased the Medici from Florence for the second time, sacked their houses, robbing them of all the treasures gathered with so much care and expense by *Lorenzo il Magnifico*.

This exile lasted eighteen years, during which *Piero* tried many times, with the help of Charles VIII, to return to Florence. He died in exile in 1504 on the river Garigliano, fighting for the French against the Spaniards. His wife was *Alfoncina Orsini*. He had two children. *Clarice* married to *Filippo Strozzi* and *Lorenzo*.

In 1512, after *Savonarola's* death and a long period of struggles and battles, the Medici were re-admitted into Florence and *Giuliano*, son of *Lorenzo il Magnifico*, began to rule the State with a still stronger authority than his brother, but more mindful of the welfare and prosperity of the people. By his marriage with *Filiberta di Savoia* he became Duke of Nemours.

Meanwhile in 1513, *Giovanni*, another son of *Lorenzo il Magnifico*, was made Pope under the name of *Leo X* (*Leone Decimo*) a pontiff whose glorious history is well known and whose name was given to the century in which he lived.

The splendor of his court, his protection of Art and Artists, the marvelous works due to his liberality, and his conflict with Luther which resulted in the separation of a great part of the German Church from that of Rome, are the main landmarks of his reign. When *Giovanni* became Pope, *Giuliano* thought it more advantageous to himself to resign his position in the government of Florence, in favor of his nephew *Lorenzo* (son of his brother *Piero*) and join his own brother, who made him *Gonfaloniere* in Rome and Archbishop of Modena, Reggio, Parma and Piacenza. He died in 1516, leaving only a natural son, named *Ippolito*, who was brought up by *Leo X*, and who was later on made a cardinal.

*Lorenzo's* life was also a short one. He died in 1519, generally respected as a man of courage and noble attitudes. He was made Duke of Urbino by his uncle *Leo X*. His wife was *Madeleine de la Tour de Boulogne et D'Auvergne* and his daughter that same *Caterina de' Medici* who became so wretchedly celebrated on the throne of France, as a wife of Henry II and a mother of three kings of France and a queen of Spain. *Lorenzo* is supposed by some to be the father of *Alessandro* (§ 231) later a Duke of Florence, although other

222

223

Piero, son of  
Lorenzo  
il Magnifico

224

225

226

Leo X

Lorenzo  
duke  
of Urbino

227



historians assert that this *Alessandro* was the natural son of the *Giulio*, who became pope Clement VII (§ 221).

228

The death of *Lorenzo*, Duke of Urbino, left only three males, all illegitimate sons, to represent the family of *Cosimo il Vecchio*, *Pater Patriae*; 1st *Giulio* (Clement VII) son of *Giuliano*, brother of *Lorenzo il Magnifico*; 2d *Ippolito* (Cardinal) son of another *Giuliano*; and finally 3d *Alessandro*, whose parentage is uncertain.

Giovanni  
delle  
Bande Nere

229

It will be remembered however that *Cosimo Pater Patriae* had a brother named *Lorenzo* (§ 215) founder of a younger branch of the family, which was of no importance in public affairs until this period, when the deeds of *Ludovico*, a descendant of *Lorenzo*, began to claim attention. After his father's death, *Ludovico's* name was changed by his mother *Caterina Sforza*, in remembrance of her beloved husband, to *Giovanni*, and later he became known as *Giovanni delle Bande Nere*. *Caterina Sforza*, fearing for her son the snares laid by his relatives, had him brought up in girl's clothes in a convent; even as a child, he began to give decided signs of his valor. When quite young he began to serve as a soldier under Leo X, and later was appointed Captain of the Republic, when he gained the surname of "*Invitto*," (*Invincible*). His wife was *Maria Salviati* daughter of *Jacopo Salviati* and *Lucrezia dei Medici*, (§ 223) a daughter of *Lorenzo il Magnifico*. He thus became a nephew by marriage of Leo X. It was under his discipline (says *Guicciardini*) that the *«fanti»* (infantry) began to acquire fame. While in Lombardy, fighting against the Spaniards, he was wounded near Mantova and died in consequence, leaving one son named *Cosimo*, who became later Grand-Duke of Florence under the name of *Cosimo I*. The troops of *Giovanni*, who fondly loved him, never put aside the mourning which they assumed at his death, and from their black garments the name of their leader remained celebrated in history as *«Giovanni delle Bande Nere»*.

A cousin of this *Giovanni* named *Pier Francesco*, belonging to the same younger branch of the family, and who married *Maria Soderini*, had among other sons, one *Lorenzo*, called *Lorenzino*, who, later on, played an important part in the history of the Medici.

Clement VII

230

At the time Leo X (1523) and *Lorenzo*, son of *Piero* (§ 227) died, there were five representatives of the Medici family: the three of the principal branch, already mentioned and two of the younger branch: *Cosimo* and *Lorenzino*. When *Lorenzo* died, Cardinal *Giulio* (§ 22) governed Florence until after the death of Leo X and his successor Adrian VI. He was elected Pope (Clement VII) in 1523, when he left the Government of Florence to his two nephews, *Ippolito* and *Giuliano*. As they were under age, he appointed as their guardian Cardinal *Silvio Passerini* and through the latter continued to govern Florence. Although the form of government was still the same, the Medici palace acquired more and more of the princely splendor of a Court. At Rome, Clement VII tried in only one thing, according to *Varchi*, to imitate Leo X: this was to keep the greatness of his house in his own illegitimate branch, rather than allow it to pass to the legitimate representatives of the younger branch. Meanwhile the Papal State was at war with the Imperial League, a most unfortunate war for the Pope. Cardinal *Passerini*, partly on account of his natural avarice and also by order of Clement VII, who wanted to get from Florence the money he needed for the war, taxed the Florentines so heavily that both parties (the *Palleschi*, who supported the Medici and the *Piagnoni* who were against them) began to hate him. Clement VII was then made prisoner and had to undergo the conditions imposed upon him by his conquerors. The news that the Pope's power had been weakened, gave courage to the Florentines, who had begun to murmur against the Medici; and on the 17th of May 1527 the Medici were for the third time chased from Florence.

231

The civil struggle continued however. In 1528, the Pope having become dangerously ill, appointed as Cardinal his nephew *Ippolito*. Restored to health he signed a treaty with Charles V, which included a marriage between *Alessandro de' Medici* and *Marguerite of Austria*, natural daughter of the Emperor, and a promise on the part of Charles V to reinstate the Medici, giving back to them every honor and authority that had belonged to their ancestors. After one long year of siege, Florence surrendered. Among the conditions it was settled that after three years of exile the Medici could re-enter Florence, and that provided the *«Liberty»* of the town were maintained, the Emperor would have the right of imposing the form of government he chose. While the Emperor took time to decide what form of gov-



ernment he preferred, *Alessandro de' Medici*, by express wish of the Pope, was placed at the head of all the public offices at the same time. A little later came the order of the Emperor in which *Alessandro* was proclaimed chief of the town; the supreme office, after his death to be filled by his legitimate male descendants.

**Duke Alessandro** made his solemn entrance into Florence on the 26th of July 1531. On the 27th of April 1532 the *Gonfaloniere* (Note A) and the Signoria (Note A) were suppressed for ever, and the principality was granted to *Alessandro* and his successors. Florentine liberty thus came to an end. *Alessandro* showed during his reign an extraordinary sharpness of wit and a keen intelligence; but he was dissolute and cruel to such a degree that every noble Florentine became his enemy. His companion in his orgies was *Lorenzino* (§ 229).

The latter, either to avenge the loss of Florentine Liberty or for personal motives, had planned to kill *Alessandro*, and became his intimate companion only in order to carry out this aim. He was the confidant of all *Alessandro's* intrigues, and shared all his secrets and even that of his love for *Laudomia* a sister of *Lorenzino* and widow of *Alamanno Salviati*. *Lorenzino* on the eve of Epiphany in 1537, invited *Alessandro* to come to his own house, near the Medici palace, offering as a special inducement that *Laudomia* would also be there. Having left him in his own room, he apparently went to summon his sister; but he returned followed by a trusted assassin of the name of *Michele del Tavolaccino*, but generally called *Scorronconcolo*. The Duke had fallen asleep; *Lorenzino* stabbed him in the back with his dagger, whilst *Michele* stabbed him in the face. To prevent *Alessandro* from calling for help, *Lorenzino* held his hand over his mouth, and one of his fingers was severely bitten by *Alessandro*; *Michele* then cut the Duke's throat. The corpse was laid on the bed and *Lorenzino* fled to Bologna. The next morning the friends and the servants of the Duke looked for him everywhere and failing to find him began to suspect foul play. They searched *Lorenzino's* house where they found the Duke's body. The murder was kept a secret to Florentines, the corpse being secretly carried in the little church of San Giovannino (§ 507) and from there to the new Sacristy of San Lorenzo where he was interred in the marble tomb containing the remains of *Lorenzo* (§ 206).

Four days later the news of *Alessandro's* death was announced to the Florentines along with the accession to the throne of the new Duke **Cosimo I**. The legitimate successors of *Alessandro* were *Lorenzino* and his brother *Giuliano*; but the former, a regicide, could not sit on the throne, and the latter hearing of *Alessandro's* death and fearing to be accused of complicity had fled from Florence. *Lorenzino's* act has been judged in different ways. Some of his contemporaries and later generations have called him: a traitor; others: the liberator of his country. He was killed by order of *Cosimo I* wheater to avenge *Alessandro's* murder or to rid himself of a dangerous rival is not known. *Alessandro* left three illegitimate children:

1st *Giulio de' Medici* who married *Lucrezia Gaetani* of Pisa but left only illegitimate descendants, viz: *Giuliano* who died without children, *Caterina*, a nun and *Angelica* wife of *Giampietro d'Attems* of Rome, *duca di Gallese*.

2d *Porzia de' Medici*, a nun, abbess of the convent of San Clemente in Via San Gallo.

3d *Giulia de' Medici*, at first placed in a convent with her sister, the abbess, but afterwards married to Ottaviano de' Medici (§ 215).

*Lorenzino* left only an illegitimate daughter, called *Lorenzina*, who married *Giulio Colonna*.

The next sovereign, as stated, was **Cosimo I** who was on the 1st of September 1569, elevated to the dignity of Gran-Duke by Pope Pius V, his new rank giving him the right to bear royal insignia. Apart from a conspiracy occurring early in his career, which involved the execution in prison of Filippo Strozzi for armed rebellion, *Cosimo I's* reign was not marred by internal dissension. He yielded to many of the wishes of his constituents and introduced several liberal laws. He added Siena to the possessions of the Dukedom, re-opened the University of Pisa which had been closed for many years, rebuilt the port of Leghorn and thereby turned it into one of the most prosperous towns along the Mediterranean. To Florence he likewise gave much attention. He greatly developed the University, encouraged by every means possible local, scientific and artistic development and his ardour and zeal caused Florence finally to possess in the Uffizi the finest collection

Duke  
Alessandro

232

233

234

Cosimo I

235

of artistic gems in existence. Pirates were at that time infesting the Mediterranean; this led him to study naval warfare and to create the military and religious order of St. Stephens which, while encouraging bravery among the Florentines, rendered signal services to commerce on the high seas. For his deeds, his subjects added *The Great* to his name; a fair historian can but sanction this title.

236

The moral status of the times, however, did not fail to count him and several members of his family as victims. Dissipation marred his many qualities while, clothed in the garbs of faithlessness and cruelty it presented itself as an element of severe punishment. His three daughters by his first wife *Eleonora di Toledo*, met with tragic death: *Maria* from poison; *Isabella* killed by her husband *Paolo Giordano Orsini*; *Lucrezia* also killed by her husband *Alfonso II d'Este*; while one of his sons *Pietro* killed his wife *Eleonora*, a niece of his mother's, for infidelity. The story that the Grand-Duke stabbed one of his sons, for having mortally wounded his brother during a discussion while hunting, is no longer believed by historians of the class of Muratori and Botta, the sudden death of *Giovanni*, Cardinal, and his brother *Garzia*, being ascribed to accident or pernicious fever, the death of the Grand-Duchess soon following as a result of this new sorrow. These terrible events led Cosimo I to resign the scepter in favour of his son *Francesco*, reserving to himself, however, the title of Grand-Duke. Late in life he married Camilla Martelli by whom he had a daughter, *Virginia*, who married *Cesar d'Este*, Duke of Modena. *Pietro de' Medici*, his remaining son from his first wife, died in exile in Spain in 1604 without legitimate issue.

237

Cosimo I, after the death of *Eleonora di Toledo*, became enamoured of *Eleonora degli Albizi* who bore him three children, only one of whom, however, *Don Giovanni* survived. This son, generally known as Prince *Giovanni* will be remembered as the designer and architect of the much admired Medici Chapel. Much loved by his father on account of his beauty and his many personal qualities, he was recognized by him and richly endowed. *Giovanni's* halfbrother *Francesco I* sent him as Ambassador to Venice to thank the Republic for its acknowledgement of *Bianca Cappello* and to Spain on the occasion of the coronation of Philip III. Having entered the Spanish Army, he served in the Flemish wars and was made Grandee of Spain, and, sometime after, recognized as a Prince of the Blood (1606) by Henry IV of France, at whose Court he played an important part in connection with his niece, Queen *Maria de' Medici*, and Concini, Maréchal d'Ancre. He died in Murano in 1621.

338

Prince *Giovanni* married in Florence *Livia Vernazza*, but the marriage was annulled owing to the fact that she was found to have another living husband. *Livia* died at Montughi in the mansion now known as Villa Fabbricotti. During his stay in foreign countries, Prince *Giovanni* must have contracted another marriage, but this is not positively known; it is certain, however, that he left two recognized sons: *Cesar*, born in Flanders in 1588, and *Gianfranco Maria* who was born in Venice in 1619 and died without issue. *Cesar* became *Count de' Medici-Jodoigne* and formed the origin of a line of nobles of that name which does not seem to be extinct for there still exists in Paris a Count *Charles de' Medici-Jodoigne-Sajous*, knight of the Legion of Honor etc.; Consul of H. M. the King of Belgians; who under the name of Dr. Charles Sajous is well known as a medical author. His descent from Prince *Giovanni* is supported by documentary evidence, fully authenticated by the Royal Court of Heraldry and the Civil Courts of Spain, which country ruled over Flanders at the time the Medici-Jodoigne branch was created.

Francesco I

239

*Francesco I* began his reign as an excellent prince. His liberality greatly encouraged arts and letters, and his Court was one of the most brilliant of Italy, this being further enhanced by his marriage to *Giovanna d'Austria*, a sister of the Emperor Maximilian. His love for *Bianca Cappello* (§ 574) however seemed to inspire indifference for State matters. The history of this romance is so well known that it will hardly bear repetition; suffice it to say that when *Giovanna d'Austria* and *Pietro Bonaventura* (§ 586) died, the Grand-Duke married *Bianca* and they lived happily together for seven years, dying thirty seven hours apart in their Villa at *Poggio Caiano* (§ 527) from poison some historians say, administered by Cardinal *Ferdinando*, but more likely from a pernicious fever existing at the time.

240

The children of *Francesco* were:

*Maria*, born in 1573, who became the wife of Henry IV and therefore Queen of France;

*Romola* and *Isabella* who died in infancy;  
*Eleonora*, married to the Duke *Vincenzio Gonzaga*;  
*Anna*, born in 1578, engaged to the Arch-Duke Charles, but who died in 1584.

*Filippo*, born in 1577, who also died in infancy.

From *Bianca Cappello* he had the *Principe Antonio* whose birth was surrounded in a mystery and who died in 1621. The latter's five natural sons left no issue.

*Francesco I* dying without heirs, the throne passed to his brother **Ferdinando I** 241

*Carlo*, born in 1595, a Cardinal, who died in 1666;  
*Claudia*, born in 1604, who first married *Federico della Rovere* duke d' Urbino and then *Leopoldo* Arch-Duke of Austria;

*Filippo* and *Maddalena* who died in infancy;

*Lorenzo*, born in 1600, a great protector of Art, who died in 1648 of a dose of medicine administered by mistake;

*Eleonora*, born in 1591, engaged to Philip III, king of Spain, who finally broke his promise and failed to marry her, causing her death from grief in 1617;

*Caterina*, born in 1593, engaged to Henry prince of Wales. Owing to the difference in religions the marriage did not take place, and she married *Ferdinando Gonzaga* Duke of Mantova. She died in 1629 separated from her husband.

*Ferdinand I* died on the 7th of February 1608 leaving the throne to his son **Cosimo II** 243

*Cosimo II*, a truly noble prince, good to his subjects, an energetic statesman, a generous encourager of Arts, the protector and benefactor of Galileo (§ 454) who dedicated his great work to him. He purged Tuscany of bandits and pursued pirates to their haunts. He married *Maria Maddalena* daughter of *Carlo* Arch-Duke of Austria, and had eight children:

*Ferdinando*, born in 1610, later Grand-Duke;

*Leopoldo*, born in 1617, cardinal, great protector of Art, founder of the collection of portraits of painters in the Uffizi Gallery (§ 161) and who died in Florence in 1675;

*Maria Cristina*, who died young in 1632;

*Anna*, born in 1616, wife of *Ferdinand* Arch-Duke of Austria;

*Mattias*, born in 1613, governor of Siena. A brave soldier, who fought the war of thirty years in Germany and died in Siena in the year 1667.

*Francesco*, born in 1614, who also fought in Germany and died of plague at Ratisbon in 1634;

*Margherita*, born in 1612, married to *Odoardo Farnese*, Duke of Parma;

*Giovan Carlo*, born in 1611, knight of Jerusalem, Cardinal, spent a great deal of his life in the *Orti Oricellari* (§ 534) and died at Castello (§ 529) in 1663.

When *Cosimo II* died in 1620 leaving two sons: *Ferdinando* aged ten years and *Leopoldo* three years, his widow *Maria Maddalena d' Austria* and his mother *Cristina di Lorena* reigned for young *Ferdinando*. These two splendid princesses by their prodigal liberality greatly decreased the patrimony of the family.

*Ferdinando II* assumed the government in 1630 and proved to be a wise and prudent prince. His bravery during the existence of the plague in 1631 and the love he then showed for his people, caused him to acquire their profound devotion. His love of humanity again showed itself when he established peace between *Alexandre VIII* and *Louis XIII* king of France. He protected art and sciences as his forefathers had done, and founded the famous *Accademia del Cimento* which held its first meeting on the 17th of June 1657. *Ferdinando II* married *Vittoria*, *Duchessa della Rovere* and left two sons:

*Cosimo*, born in 1642 who became Grand-Duke and **Ferdinando II** 245

*Francesco*, born in 1660, who was first a Cardinal, then, putting aside



his cardinal robes at the request of Cosimo III and in the interest of the succession, married in 1709 *Eleonora Gonzaga* daughter of *Vincenzo, Duca di Guastalla*. He died in 1711 separated from his wife and leaving only two illegitimate sons *Ubaldo* and *Francesco* both monks. *Ferdinando II* died on the 24th of May 1670.

Cosimo III

246

**Cosimo III**, his son and successor, was less nobly endowed. More ambitious than great, his principal aim was to appear rich and powerful to Italian and foreign princes. From this arose a generosity almost prodigal, a splendour of court which degenerated into dissolute luxury. Driven to asceticism, by the education he had received from his mother, he paraded his piety as well as his magnificence. But we cannot deny that considering the generous impulse given by his ancestors, the arts, letters and sciences did not flourish during his reign. His position demanded that, he should protect writers and artists and encourage the physical sciences, which were greatly honored in those days. But his patronage of Art was more a matter of necessity than of choice. Devout and vain, he was neither kind nor strong as a ruler, neither wise in business nor affectionate and good with his family which he was not able to keep united. This was one of the first reasons of the extinction of this powerful race. His wife was *Marguerite Louise* of France, a daughter of Gaston, Duc d'Orléans (Monsieur) brother of king Louis XIII. They had two sons *Ferdinando* and *Gian Gastone* and a daughter *Anna Lodovica* born in 1667 wife of *Giovanni Guglielmo* Palatine Elector. When she became a widow in 1717 she returned to Florence, where she died in 1743, six years after *Gian Gastone*. *Cosimo III*, seeing, assured by the birth of his two sons the successions to the throne soon began to tire of his wife who held him in aversion and whose heart was elsewhere and possessing a temper that did not harmonize with his own. Stimulated and abetted by his bigotted mother, he finally consented to her long wished for return to her native country, France. In 1675 she retired into the convent of Montmartre, Paris, dying there in 1721. Left alone *Cosimo III* thought of marrying his sons. The elder one *Ferdinando*, was married to *Violante Beatrice*, a daughter of the Duke Ferdinand of Bavaria. But the son was as fickle and impatient as the father, and soon tired of his wife whose peculiar disposition did not tend to mend matters. He became very dissolute and died soon after (1713).

*Gian Gastone*, his second son, married *Anna Maria Francesca* of Saxe *Luxemburg*, but this princess was extremely jealous, and a separation followed. *Cosimo III* having thus lost every hope of a successor of his name in direct line turned his hopes towards his brother *Gian Francesco* (§ 245) who, as stated before, resigned the office of Cardinal, and married the princess *Eleonora Gonzaga*. But he also died childless in 1711.

Gian Gastone

247

To *Cosimo III* (+ 1723) succeeded his son *Gian Gastone*, a man of a very mild character and of great erudition. *Gian Gastone* might have proved one of the most glorious and humane princes of his family, had not the example of his father's indifference and his long separation from his family, weakened his administrative powers. He nevertheless, did much to merit the love of his people, reduced taxation and usury and abolished exaggerated court etiquette. His sorrow at the arbitrary measures adopted by the great powers, which removed the succession of the Grand-Ducal throne from his family caused him to fall into profound melancholy. He retired from the world and reigned with the greatest indolence, leaving the cares of the State to his friends. He died July 9th 1737, the last of a long list of statesmen and sovereigns to whom Florence owes many tears and strifes but also much of her splendour and glory.

Alexandre Dumas, the Elder, summed up the part they played in this world when he wrote « May the Medicis sleep in peace in their tombs of marble and porphyry ; for they have done more for the glory of the world than was ever done before or has ever been done since by any prince, king or emperor. »

248

The origin of the Medici Arms is not known ; it has undergone many changes. It is a shield containing a number of red balls on a ground of gold. Originally the balls were eleven ; then nine ; *Cosimo il Vecchio* (§ 218) reduced them to eight in his crest. *Piero* (§ 219), his son, kept only seven ; six red balls placed as a triangle, its base towards the upper part of the shield, and the seventh in the centre, blue, with the three lilies of France, a privilege granted to him by Louis XI (1465) ; and *Lorenzo il Magnifico* (§ 220) reduced the number of balls to six, the last change in number, placing the



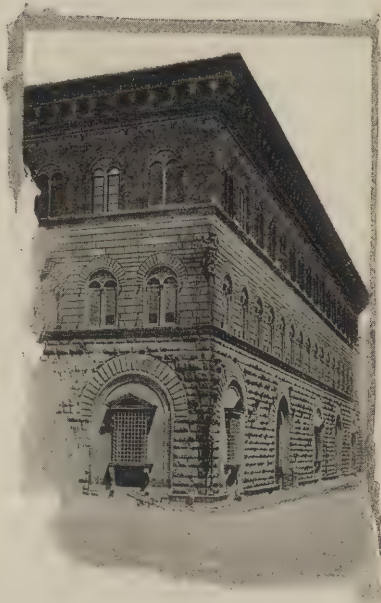
blue one in the centre of the base of the triangle. *Cosimo I* (§ 235) changed their position, placing them as an oval with the blue ball above. The different branches of the family made several additions and modifications to the arms - and they can still be seen over the different buildings of Florence. We note the principal ones. The branch of *Chiarissimo* placed over the balls a red label with three lilies on a blue ground, a concession of the house of Anjou. The branch of *Silvestro* placed over one of the balls a red cross on a white ground (insignia of the people of Florence) a privilege granted in 1378 to *Silvestro* by the Republic for the help given in the turmoil of the Ciompi. *Vieri* (§ 217) who pacified a civil turmoil was allowed in 1393 to add an olive branch around one ball. Many other members added to the coat of arms a motto or a personal insignia. When they became sovereigns, the Medici granted to many families the privilege of putting all or part of the Medici arms in their crest. Hence the Medicean balls, in different number, are seen in many of the crests of Florence.

## Palazzo Riccardi - Riccardi Palace

The Riccardi palace, one of the most excellent models of architecture in Florence, was built in 1430 by order of Cosimo the Elder, after a design of *Michelozzo*, in preference to one of *Brunellesco*. The palace was formerly much smaller and joined on the North some houses belonging to the branch of Pier Francesco (§ 229) of which the first belonged to Lorenzino who here murdered Alessandro (§ 232). After the murder, the Grand-Duke Cosimo I, caused this part of the palace to be pulled down, leaving in its place a little street called « *del Traditore* » (« of the Traitor ») connecting Via Cavour with Via Ginori. The Riccardi blocked it up with the stables, the permission being granted with the condition that an empty space should be left above where had been the room in which Alessandro was assassinated and that the people should be allowed a free passage across the court of the Via Ginori. Later these conditions were reduced to mere words as the passage in the court is now forbidden. The architecture of the palace is of three orders: *Rustic* in the ground floor, with bold roughly hewn stones so characteristic of old Florentine style; *Doric* in

Riccardi  
Palace

249



Riccardi Palace

the floor above and *Corinthian* in the upper part. At the corner of Via de' Gori was a *loggia* on the ground floor, the filled arch of which may still be seen. This was closed by order of Cardinal Giulio (Clement VII). In these arches, *Michelangiolo* made the first windows, called « *inginocchiate* » (« kneeling ») which he invented. It has been several times affirmed that the cornice also was due to *Michelangiolo*, but it is much more probable that it belonged as well as the first design of the palace to *Michelozzo*. The windows of the first and second floor are divided in the middle by elegant little columns of composite order above which, in the middle of the two half circles, are carved the arms of the Medici and the insignia of Cosimo the Elder: a ring with two diamonds and two feathers.

After Cosimo the Elder, the Medici lived in this palace, and the first two Dukes held here their court. Art, literature and sciences were protected for many years in this, the centre of splendor, riches and science of Florence. Popes, Emperors, Princes were entertained in this palace, among which we mention Charles VIII, king of France (1494), Pope Leo X (1515) and Charles V (1536).

Cosimo I, second Duke of Florence, changed his dwelling first to the Palazzo Vecchio (§ 110) and afterwards to Palazzo Pitti (§ 655); but the palace of Via Cavour remained the property of the family until 1659; when Ferdinando II sold it to the Marquis Gabbriello Riccardi for 41,000 « *scudi* » (It. Lires 241,080). In 1715 the Marquis Francesco Riccardi enlarged the palace, adding to it the houses formerly belonging to the other branch of the Medici.

250

What has been added can be distinguished by the Arms of the Riccardi (a gold key on a blue ground) carved in the windows next to the north side.

Riccardi  
family

The Riccardi became citizens of Florence in 1520, when *Anichino di Riccardo*, a tailor, came here from Cologne. Of no importance whatever under the Republic, they gained riches and honors under the rule of the Grand-Dukes.

In 1814 the palace was bought by the State of Tuscany and passed later to the Italian Government which sold it afterwards to the Province of Florence. During the short time when Florence was the capital of Italy, the Office for the Department of the Interior had here its residence. Now it is occupied by the Prefecture, and other Offices.

251

We enter the Court through an imposing gateway. All round are arcades with relief medallions above by *Donatello*, copied from antique gems, Gothic statues, ancient busts, sarcophagi, brought here from the old cemetery of San Giovanni (§ 47) and Greek and Latin inscriptions from Rome. The sarcophagus to the left, representing the Calydonian Hunt, formerly contained the remains of Guccio de' Medici, who lived in the XIV century. The passage to the Second Court contains

ancient busts. Many of these ancient marbles were brought here from the Riccardi gardens in Via Valfonda.

The staircase to the right leads to the great hall with frescoes by *Luca Giordano* (1632) and the private Medici Chapel with the celebrated *Gozzoli* frescoes. (Shown every day, except Sundays, from 9-3; fee. 50 cs. or 1 fr.).

The frescoes by *Benozzo Gozzoli* (by order of Piero de' Medici from 1459 to 1463) represent the Journey of the Magi to Bethlehem. Formerly there was no window in this chapel, and the frescoes were painted by lamp-light. They constitute one of the most interesting works in Florence both for their merits as pictures as well for their excellent preservation. In the place where is now the window, was the altar with a picture, the Nativity by *Fra Filippo Lippi*, now at the « Belle Arti. » The pictures on the two sides near the window, represent groups of adoring angels coming to worship the Virgin and child.

The Chapel

The landscape is admirable and the colors of the trees and flowers harmonize perfectly with the heavenly expression of the angels who, hand in hand, advance singing the praises of the Virgin. The illusion is so complete that it seems as if, looking intently for a few minutes, one must hear their voices. The three other walls of the chapel have a fresco representing the Magi. The whole procession is in full display, the kings accompanied by pages and soldiers; - everything is gorgeous; rich with details of squires and attendants with hunting leopards. The landscape is beautiful; but the anachronisms introduced in its design make it seem more a picture of princely Italian life of the XV century than the procession of the Magi. In the foreground to the right is a portrait of Cosimo the Elder. The three Magi are said to be: the one near the entrance door (modern) the Patriarch of Constantinople; the one on a white horse, Lorenzo il Magnifico and the third one represents the Emperor of the East. There is also the portrait of the Artist - on the wall opposite the entrance - having on his cap the inscription *Opus Benotii*. Looking attentively we detect many defects in the drawing, but the coloring is so rich and the scene is so animated that these small faults are overlooked.

The Palace contains some beautiful tapestries in the *Council Hall* - a bust of Giuliano de' Medici, some bas-reliefs representing the works of Hercules (the rest of the series are at the Museo Nazionale) (§ 351). In the great hall \*\* is an excellent ceiling by *Luca Giordano* (1633) representing the Apotheosis of Cardinal Leopoldo, Cosimo III and other Medici as Divinities of Light. A beautiful study of nude - brilliant in coloring, fertile in invention and in facility of execution.

252

253

Opposite the Riccardi Palace (No. 2) is a palace which formerly belonged to the *Della Casa* a powerful family originally from Mugello.

Giovanni Della Casa

254

Among his illustrious members is *Messer Giovanni*, the popular author of the well known code of manners. The arms of this family are a green tree on a white ground.

This building was united to the large Panciatichi palace built by order of Cardinal Bandino Panciatichi, by the architect *Carlo Fontana*. Now, this palace is the residence of the « *Circolo Fiorentino* » one of the many clubs of Florence.

Near to it (No. 4) is the Covoni palace built by Pier Capponi. The architecture by *G. Milanese* is good.

Covoni family

255

The *Covoni* family originally from Fiesole, has been known since the beginning of the XIII century, and has included magistrates, soldiers, clergymen and scholars, and was in opposition to the Medici. One of his descendants, *Marco*, gave the constitution for the Hospital of S. M. Nuova.



which was since adopted by all the other Hospitals of Europe. The arms of the Covoni consist of a black crescent, the horns turned up, on a gold field, surmounted by a red label.

In this palace is a picture by *Granacci* (1505) representing the Virgin with two angels and two saints.

256

On our left, beyond the Riccardi Palace, all the houses as far as the Via Guelfa belonged once to the different branches of the Medici and became later the property of several families, among which we note the *Del Migliore* (whose palace was decorated by *Pontormo*) and the powerful family *Ughi*. In the « casa vecchia » (*old house*) (No. 7) was born Cosimo the Elder, who sold it later on. Afterwards it became the property of the celebrated composer *G. Rossini* (§ 425) who restored it. A marble inscription commemorates him. It belongs now to the Larderel, a family from Leghorn.

257

To our right (No. 20) is the Bastogi palace, built in 1740 by the Capponi family after a design of *F. Ruggeri*. It belonged to *Prince Poniatowsky*, afterwards to the *Giuntini*, and recently has been purchased by *Count Bastogi*.

Bastogi  
family

The Bastogi family - one of the recently created in Florentine Aristocracy, and now one of the richest in Italy, originated in Leghorn where they were successful merchants, the firm well known throughout Europe. The present head of the family, *Count Pietro*, a man of great intellect, greatly augmented the fortune of the family and, retiring from business, transferred his residence to Florence. He was elected deputy to Parliament, and Minister of Finance at a very difficult epoch and founded the great record of the Public debt. At present he is senator; king Victor-Emanuel made him Count, and his family is now connected with the oldest and noblest families of Florentine Aristocracy. Their arms are a silver elephant on a blue ground. The palace has been greatly enlarged and restored inside and out by the Bastogi. The interior restorations, not yet finished, are being made under the direction of one of the best artists in Florence, *Signor Augusto Burchi*.

258

At No. 22 is a palace planned by *Silvagni*, formerly belonging to Averardo de' Medici, which came into the possession of the Capponi family and later on, to that of the **Bartolommei**.

Bartolommei  
family

This family, descendants of a German Baron, acquired the right of Citizenship in Florence in 1376 and have always taken an active part in public life. Their arms are: a vertically divided shield, red to the right with three gold lilies, and chequered gold and red to the left.

259

At present the palace belongs to the *Carpi* family. At No. 24 is the *Guidotti* palace now *Castiglioni*.

The corner of Via Cavour and Via Guelfa "**Canto di Bernardetto de' Medici**," was formerly called "**Canto di Rossello**," because of the house at No. 15 which, after having belonged to the *Rosselli* family, became the property of Bernardetto de' Medici. In this house lived in 1830 the well-known artist *Pietro Benvenuti*, who died in 1844. Here lived the engraver *Giovita Garavaglia* († 27<sup>th</sup> of April 1835) and later in 1841 the Prince *Jérôme Buonaparte*.

G. B.  
Niccolini

At No. 37 a marble slab records that there lived and died (20<sup>th</sup> September 1861) **Giovan Battista Niccolini** a celebrated poet of the most exciting period of Italian Liberty.

260



He was born in 1785 at San Giuliano (Pisa), and by his tragedies full of energy and love of patriotism he greatly contributed in infusing into the souls of the people that burst of enthusiasm which brought about the conquest of Italian unity and independence (§ 412).

At No. 45 is the *Marucelliana Library*, named after its founder the abbé **Francesco Marucelli**, who was born in Florence in 1625 and died in Rome in 1703, leaving to his fellow-citizens his large Library together with a sufficient amount of money to increase it and erect a building for it. His brother Alessandro had it taken from Rome to Florence, augmented it and opened it to the people in 1752 - for the use of every one, but more especially for the poor people, as the marble inscription over the door tells us.

Marucelliana  
Library

261

This library contains about 150,000 volumes and 1500 Mss. principally of works dedicated to fine arts. The statue in the vestibule, visible from the street, represents Pallas. In the Library is a portrait of the founder by David Canoniche of Antwerp. The house No. 43-49 belongs to the library.

And now we reach the Piazza San Marco, where we see on our left, next to the library and as far as the corner of Via degli Arazzieri, the palace of the *Military Headquarters*.

Piazza  
San Marco

262

This building was formerly the Convent of Saint Catherine of the Dominican order, founded in 1500 by *Cammilla Bartolini*, wife of *Ridolfo Rucellai*, who deserted her to become a Dominican friar. Cammilla followed the example of the husband, and became a nun under the name of *Suor Lucia*. While Cammilla was abbess of the convent, three nuns belonging to the Rosselli family, gave her their houses at the corner of Via degli Arazzieri so that *Suor Lucia* founded there the convent where for some time Catherine de' Medici was kept when Ippolito and Alessandro were chased from Florence (§ 230).

The Piazza San Marco is adorned by a small but elegant square, kept as only Florence knows how to keep one and in the middle of which is a bronze monument in memory of general **Fanti**. The statue, made in 1873 by the celebrated *Pio Fedi*, the author of the Rape of the Sabines (§ 109) was much criticised by the Florentines because of the absence of a hat. The cast in bronze was made by the *Papi* brothers.

**Manfredo Fanti** was born at Carpi near Modena (1808). This family is said to be descendent of Manfredi. Being involved in a political conspiracy for Italy he was condemned to death by the Duke of Modena. He escaped and went to France, and from there accompanied General Alard in India. As Staff-officer he fought for the Spanish Independence (1835-48). As soon as the war was declared between Italy and Austria he returned to his own country and always fought with great valor. He took part in the expedition in Crimea. Returning to Italy he continued to show his courage in the different phases of the war for Italian Independence. He was named General-in-Chief, had a seat in Parliament as Deputy, and later on was appointed Senator. While still young, he died in Florence (5th of April 1865) after a lingering and severe illness. Italy lost thus one of her valorous sons.

General  
Manfredo  
Fanti

263

On the North side of the Piazza are the Church and Monastery of San Marco.

## San Marco

Church of  
San Marco

264

The church and Monastery of San Marco belonged formerly to the Salvestrini, a branch of the monks of Vallombrosa who followed a stricter rule under *Silvestro de' Gozzolini* in 1267. Via Salvestrina behind the Monastery of San Marco, was named after them. The church and the Monastery were given to the Dominicans at the beginning of the 15<sup>th</sup> century by Pope Martin V when he suppressed the order of the *Salvestrini*.

The church of San Marco overlooking the Piazza, has little interest, as the *Monastery* absorbs all the history of *St. Antonino*, *Savonarola*, *Fra Angelico* and *Fra Bartolommeo*. It was built in the XIII century, was rebuilt in the XV, but the facade is modern.<sup>1</sup>

265

The church consists of a simple nave with a flat ceiling and a dome over the choir. Cosimo and Lorenzo de' Medici, patrons of the church, enlarged it, and Pope Eugenius IV consecrated it. The Guild of Silk took charge of this church. The Tribune, richly decorated, was added by *Michelozzo*. The architecture of the inside is by *Silvani*, the altars by *Giambologna*. Over the principal door within the church is a Crucifix painted « a tempera » on a gold ground by *Giotto*, probably the one which established his supremacy over *Cimabue*. Going around the church, to the right on entering we find, on the altar near the entrance door, a fresco by *Cavallini* (The Annunciation) which is never exhibited without special permission from the Pope; over the second altar on the right, St. Thomas Aquinas by *Santi di Tito*; 3<sup>d</sup>. \*\* beautiful picture of the second method of *Fra Bartolommeo* (1509), a Virgin enthroned. Next to this altar is the Pulpit from which *Savonarola* preached to Florentines before being appointed to the Duomo. A marble slab in the wall marks the place where was buried a certain *Guidotti*, made chevalier by Edouard VI of England. Over the 4<sup>th</sup> altar (belonging to the Ricci family) a mosaic brought from Rome by *Michelangiolo* (1609) representing the Virgin and saints; St. Dominic and St. Raymond are in fresco, in imitation of mosaic. The next mural tablet marks the burial place of *Filippo Lorini* († 1520) governor of Normandy under Louis XII. The last altar on this side contains a covered image of St. Dominic,

<sup>1</sup> We think it would have been much better to have left it as it was at the time of Savonarola, with no ornaments and but one simple rose window in the upper part. The present facade with its columns, its statues on the sides, is overcharged with ornamentation very little in accord with the idea that San Marco, the dwelling of St. Antonino and Savonarola, those simple, good hearted, and above all true philosophers, should suggest to us.

exhibited only on that saint's fête-day (4<sup>th</sup> of August). The arch over this chapel is crowned by a Statue of St. Zenobius, placed too high to allow one to judge of its merits.

The sacristy (which, being a part of the cloister, is closed to women) was designed by *Michelozzi*. There is a bronze statue of St. Antonino by *Portigiani* and an Annunciation attributed to *Fra Bartolommeo*. In the corridor leading to the sacristy is a monument of Christ's Passion and Resurrection made at the expense of a certain *Ganucci*, in memory of his voyage in Palestina (1640). The paintings around the choir are by the French artist *Parrocel* (1712).

Leaving the choir and turning to the right, there is a small door which opens into the chapel of the Holy Sacrament (apply to the sacristan, fee 20-50 cents.) which contains the monument of Stanislas Poniatowsky († 1833). The frescoes on the ceiling are by *Poccetti*. The picture over the high altar has been begun by *Santi di Tito* and finished by his son *Tiberio*. This chapel contains among other paintings the Sacrifice of Isaac by *Empoli*; the Manna in the Desert, by *Passignano*; the Supper at Emaus and the Multiplication, by *Curradi*.

On the left is the chapel of St. Antonino, Archbishop of Florence. Over the arch of this chapel is a good statue of Sant' Antonino by *Giambologna*. The architecture of this chapel is by *Giambologna*.

It is divided in two parts - the first one contains two frescoes by *Passignano*. The one to the right representing the interior of San Marco, with the body of the Saint exposed to public view and his panegyric being pronounced from the pulpit. Among the people kneeling are Averardo and Antonio Salviati who founded the Chapel in 1588, spending 100,000 « scudi » (It. frs. 588,000) and who were buried in the crypt beneath, by special privilege. On the left is the funeral procession of St. Antonino. Among those who carry the canopy are (first) the Grand-Duke Ferdinand I and (second) the Duc of Mantova.

The second part of this chapel contains beneath the altar, the bronze shrine of the Saint by *Giambologna* cast by *Portigiani*. (It is exhibited once every century).

The painting of the vaulted ceiling is by *Poccetti*. The paintings in chiaroscuro are by *Alessandro Allori*. The statues in marble in the side walls are by *FrancaVilla* and the bronze reliefs over the statues representing scenes from the life of St. Antonino, are by *Fra Domenico Portigiani*.

The \*\* painting behind the Altar representing the Fathers of the Church leaving « Limbo » is by *Bronzino*. The marble statues on either side (St. Philip and St. John the Baptist) are by *FrancaVilla*. The painting to the right is by *Naldini*; the one to the left representing \* Our Lord healing the sick, is by *Morandini* named *Francesco da Poppi*.

267

Leaving this chapel we re-enter the church and we will resume our walk along the left side to the entrance door. The first altar contains a picture by *Cigoli*. The few traces of fresco remaining on this wall are attributed to *Pietro Cavallini*. Under these frescoes are the burial stones of *Pico della Mirandola*, *Poliziano* and *Girolamo Benivieni*.

Pico della  
Mirandola

268

*Girolamo Pico della Mirandola* was born in 1403 - he was such a prodigy of memory and learning that at ten years of age he was compared to the best poets and orators in Italy. He was a great favorite of *Lorenzo de' Medici* and having once heard *Savonarola* preach in St. Marco he became such an enthusiastic admirer of this Monk that when *Savonarola* was sent away from Florence, it was the influence of *Mirandola* that induced *Lorenzo de' Medici* to recall him and have him appointed to the Duomo as a more convenient place for his preaching. In his old age, *Mirandola* bestowed all his worldly possessions on a nephew and passed the rest of his life in retirement, surrounded by his friends and his favorite books. He died at the age of ninety-one (17<sup>th</sup> of November 1494) the day that *Charles VIII* of France made his triumphal entry in Florence.

Angelo  
Poliziano

269

*Angelo Poliziano* born at *Montepulciano* (1454) was a tutor to the sons of *Lorenzo il Magnifico*. A very fine Greek and Latin scholar. He was accused of numerous vices which existed probably in the imagination of the Florentines, who hated him for being a great favorite of the Medici. He died in 1494 after having asked *Savonarola* to have him buried in the habit of a Dominican monk.

G. Benivieni

270

*Girolamo Benivieni* (1453-1542) was a good poet who tried to restore the study of the Italian language. He died at the age of eighty-nine years.

271

The 2<sup>d</sup> altar contains a copy of *Fra Bartolommeo* by *Galbiati* (the Virgin enthroned). Over the 3<sup>d</sup> altar is a *St. Vincent Ferrero*, begun by *Vannini* and finished by *Passignano*. The altar near the entrance door has a good painting by *G. B. Pozzi* representing « The Transfiguration. »

The bell of St. Mark, which gave the alarm to the people the night the convent was assailed and *Savonarola* made prisoner, was sent away from Florence at the suggestion of a certain *Tanai de' Nerli* to the Monks of *San Salvatore al Monte di San Miniato*. The first time the bell rang from its new position was for the death of that same *Nerli* who had sent it from Florence. A few years later it was restored to the belfry of *San Marco*.

## Monastery of St. Marco (Convento e Museo di San Marco)

(Open daily 10-4, adm. 1 fr. - Sunday free)

Monastery  
of S. Marco

272

Coming out from the Church, the first door we find to the left is the entrance to the Convent of *San Marco*, now converted into a Museum. It is one of the most interesting places in Florence. Here we find the memories of Florentine public life,



in its most interesting period - when Savonarola fought the terrible moral battle against the Medici for the triumph of Liberty; - here we retrace not only the public, but also the private life of that great Monk; here lived in contrast with his successor Savonarola, the good St. Antonino. These men had the same aim, the desire to make every one good and happy in the love of God. But following the impulse of their nature, each took a different way to this same end. *Antonino*, mild and good, preached by his example and led the people to prayer by his good works and the constant sacrifice of himself to his fellow men. *Savonarola*, fierce and strong, preached with hard words and led the people to the revolution of which he was the first victim. Here, walking through the cloister, we will find the admirable works of *Beato Angelico* and *Fra Bartolommeo* and are thus enabled to follow every step of the first Florentine school.

Before visiting the Museum we give a brief outline of the lives of St. *Antonino* and *Savonarola*.



Angel bi Fra Angelico

### St. Antonino and Savonarola

Antonino, son of Niccolò Pierozzi, was born in 1389 and assumed the habit of a Dominican friar at Fiesole. Being transferred to the monastery of San Marco in Florence, he soon acquired the protection of Cosimo and Lorenzo de' Medici and of the people. In 1446 Eugenius IV created him Archbishop of Florence. His was of an uncommon piety and sweetness of soul and by his example as well as in his preaching, he taught charity, humility, love and every Christian Virtue, inspiring universal admiration. He acquired a great name as monk, restorer of monastic orders and greatly moderated the abuses of the Clergy. In his mild way he fought against the evil passions of his time and conquered. It is to him to a great extent that we owe the institution of several works of Mercy in Florence. It was his influence that caused the Brotherhood of the Bigallo (§ 54) to be changed into a charitable institution and that founded the « *Buonomini di San Martino* » (« the good men of St. Martin ») (§ 375).

He died on the 4th of May 1459, mourned by all his fellow citizens. His memory continued to be revered, and he has been canonized by the Roman Church.

St. Antonino

273

Fra  
Girolamo  
Savonarola

274



Fra Girolamo Savonarola

**Fra Girolamo Savonarola** was as strong and fierce in his political and moral campaign of Liberty, as St. Antonino was mild in his labor of Peace and Love. He was born in Ferrara (12th September 1452) of a noble family and soon showed an inclination for deep and solitary studies and a religious nature. He studied theology and philosophy with earnestness and had a great admiration for St. Thomas Aquinas. When he was 22 years old, he had, as he used to tell himself, his first vision, after which he decided to consecrate himself to God. He then left his father's house and went to Bologna (24th of April 1475) where he became a Dominican monk. His talent being known, his superiors appointed him *Reader of the Monastery*. After a short time he was transferred to Florence, where he tried to preach Lenten sermons in San Lorenzo, but without success. After remaining a short time in a Monastery of Lombardy, he came back to Florence (1489) called by Lorenzo « il Magnifico. » Being more expert and skilful in eloquence, he began to preach with success in San Marco and soon after was appointed Prior of the Monastery (1490). On that occasion he

showed for the first time the haughty disregard for princely authority. It was the general habit among regular Convents, that a newly elected prior should go immediately to Lorenzo de' Medici to show him submission as to the chief of Republic. - Savonarola refused to go, saying that he had been elected by God and not by Lorenzo.

His sermons attracted so many people that the following year it became necessary to hold the services in the Duomo - and even the Cathedral was often too small to contain the crowd which collected to hear him. It appears that Fra Girolamo was a very poor preacher; but what his sermons lacked of elegance and sequence, he atoned for by his natural energy, sentiment, zeal . . . and perhaps a deep conviction. The people listened to him, believed and became enthusiastic, for he preached with fierceness, thundering against oppression and evil habits, and often predicting terrible things, which, tradition assure us, always came true! - He ceaselessly threatened Florence with the Divine wrath and his favorite quotation was: *Gladius Domini super terram, cito et velociter* (the sword of God on the earth, immediately and speedily!). This sentence shows the man.

Savonarola's sermons were extemporaneous. They are transmitted to us by some of his admirers who wrote during the preachings. Savonarola taught the reform of civil and political evils, bitterly condemned idleness and excess, the vices which affected his century; excited the people to obtain liberty, scourged the laxity of morals of the Clergy, and urged the reform of the Church-State. The enthusiasm he awakened in the people placed him at the head of the party against the Medici, called « *Piagnoni* » (Mourners) whilst the party in favour of the Medici was called « *degli Arrabbiati* » (Enraged!) and *Palleschi*. He soon acquired a great influence in the Republic, and gave proofs of prudence, ability, strategy and austere fierceness.

Lorenzo de' Medici saw with reluctance the great trust of the people in Savonarola and his prophecies - and one day he sent him word, begging him to desist from threatening misfortune and afflictions. Savonarola, in answer, prophesied to the people the near death of Lorenzo. This happened a few days

later on the 9th of April 1492. It is said that on his death-bed, Lorenzo sent for Fra Girolamo to confess him. Savonarola told him that three things were necessary in order to obtain the pardon of God: viz: to have a great faith in God (which Lorenzo assured him he possessed) to return every thing wrongly acquired (and Lorenzo agreed to it) and finally to restore the Florentine Liberty. To this last proposal Lorenzo, according to tradition, turned his back to the Monk, who left him with his usual inflexibility, without giving him the absolution (§ 316).

Savonarola took an active part in the political life of his time. He went as Ambassador of the Republic to Charles VIII and always remained the friend of that monarch. After Piero de' Medici was chased from Florence, Savonarola proposed to the Signoria, in the name of his party, a new form of popular government. But the favor he had won created many enemies especially on account of the vehement and virulent attack he made against the customs of the Clergy and even against the Pope himself (Alexander VI). The latter finally called him to Rome and gave him orders to desist from preaching. But Savonarola pretexted that his poor health did not allow him to undergo the journey, and after a little suspense in his sermons, he again began to preach more vehemently than ever against the Pope. Then the pope excommunicated him, but he despised the censure, declaring it null and void.

There arose a great strike about the validity of the excommunication and among the most enthusiastic defenders of Savonarola was *Fra Domenico* of the Pescia of the Buonomini family, who dared to declare, whilst preaching, that he was ready to undergo the « Trial by fire » (or as the Lombards called it « the Judgment of God ») in confirmation of the truth of his theory: that the excommunication of Savonarola was not valid and that he who did not observe it did not commit a sin.

A regular Franciscan Monk, called *Francesco da Puglia*, who preached in Sta. Croce defending the validity of the excommunication, offered to accept the challenge. The Signoria did not object to it, and many citizens of Savonarola's party offered to be his champions. But *Fra Domenico* did not yield this honor to anybody, whilst the Franciscan with many pretexts withdrew from his critical position and sent in his place *Fra Andrea Rondinelli*. On the 7th of April 1498 preparations for the trial by fire were made in *Piazza della Signoria* and the two champions arrived, each one followed by a long procession of monks singing hymns. The Franciscans would not allow *Fra Domenico* to enter the fire dressed as a priest holding the Holy Host in his hands. A dispute ensued, during which it began to rain, thus putting an end to the trial.

After this, the faith in Savonarola's party greatly diminished, and the next day his antagonist, with the permission of the Signoria, surrounded the Convent, took Savonarola, and brought him a prisoner to the Palazzo Vecchio together with *Fra Domenico* and another of his faithful defenders: *Fra Silvestro Maruffi*. In the trial that followed, he was put to the torture and he was afterwards, condemned as a heretic and schismatic to be hanged and burnt, with his companions. The judgment was pronounced by two Commissioners, sent by the Pope: the General of the Convent of San Domenico, *Giovacchino Turriano* from Venice, and Monsignor *Francesco Ramolino*, later Cardinal of Sorrento. On the 23d of May 1498, on the Eve of Ascension day a long scaffold was erected which occupied about a fourth of the Piazza between the *ringhiera* (§ 113) and the opposite *Tetto de' Pisani* (§ 107). At the end of the scaffold a thick upright beam was fixed, surrounded at the base by a large heap of combustible materials. In the presence of the Bishop of Vasona, of the Pope's commissioners, of the Gonfaloniere (Note A) and the Magnificent Eight, the three Monks after having been humiliated and deprived of their monks habit, were hung on the beam and the wood was set on fire. The three unfortunate men went to their execution with a firm step and perfect tranquillity. Their ashes were carried on the Ponte Vecchio and thrown in the River Arno. Savonarola was then 43 years old.

The judgment of succeeding generations is varied. Many consider Savonarola a Prophet, an Apostle of Christian Morals, a Martyr of Liberty; others - perhaps fewer in number - call him a fanatic and deluded. Among such differences of opinions it appears that Fra Girolamo was a sincere and truthful man and that his ideas, which he so fiercely proclaimed, were so just that they finally triumphed. Without doubt his words were not lost and his work was not without use to the great cause, now triumphant, of

275

276



Liberty of Conscience and Thought, of moral, religious and political Freedom. But he, personally considering the nature of the epoch and the habits of his century, had not chosen the right way of accomplishing his aim.

Constantly rebellious to every power and authority, exciting the crowd to deeds which they could not carry out with intelligence, wishing to inaugurate with violence a condition of things for which neither the times nor the consciences of men were ready, Savonarola could but sink under his difficult task and could only end his life as a rebel. As a monk he was too combative and mixed too much in public business - as a political man he was too violent and impatient; he remained in the World's History as the fore-runner of Liberty, and the Apostle of Progress; but in the History of the Church and an exponent of the milder Christian virtues he will never be found among the Saints as St. Antonin.



Cloisters of S. Marco

The  
Cloisters  
277

On entering the **Cloister**, the first fresco which calls our attention is the one opposite the entrance door. It represents \* Christ on the Cross, with San Dominic.

On the left over the door of the sacristy is a lunette representing St. Peter Martyr, with the knife of martyrdom buried in his shoulder, and his finger on his lips indicating the rule of silence, peculiar to the order. Over the door of the Chapter house: \* the discipline of the Cloister (much injured); St. Dominic with the scourge of nine thongs and a book. Over the door of the Refectory: \* Christ with the wound print. Over the entrance to the «Foresteria» or lodging for wayfarers \*\* Christ as a pilgrim welcomed by two Dominican monks. All these frescoes are by *Fra Angelico* the exquisite, tender, and pious painter, who first introduced into painting the true feeling of nature, the first who could combine the reality of life with the idealism of his divine subjects. He created the new school of Florentine Art, that excellent school which had so many imitators and produced so many celebrated artists. This



convent is full of the works of *Fra Angelico*; here he lived and here he amused himself in adorning the walls of the cloister, the corridors, the cells with his marvellous paintings, giving life to the exquisite dreams of his imagination. We point out those paintings considered the best by all critics of art.

All around the **Cloisters** are frescoes almost all by *Poccetti*, representing scenes of the life of St. Antonino. In the 5<sup>th</sup> lunette to the right of the entrance, he appears as bishop, in a procession about to enter the Duomo, which has the old façade attributed to Giotto (§ 8). Among a group of monks and other spectators, the profile of Savonarola can be seen with his cowl drawn over his head. On the east side of the cloister we see St. Antonino, as a boy praying, before the crucifix in Or San Michele (§ 83). To the left, entering, is a fresco representing a bride entering the Duomo and St. Antonino keeping back the crowd: on the northern side he is blessing Dante da Castiglione and his wife. The funeral of St. Antonino to the left of the Great Refectory is a very good work by *Matteo Rosselli*.

The door in the corner of the cloister (east-side) leads to the Great Refectory. In the ante-room are photographs of all the works by *Fra Angelico*.

One of the walls of the **Great Refectory** is adorned with a very good fresco « Provvidenza » representing the Brothers and St. Dominic seated at a table and fed by two angels. Above it a \* Crucifixion by *Fra Bartolommeo* bearing the date of 1536. In this room has begun the collection of the different works of the Dominicans with the exquisite decoration by *Iacopo da Settignano* (1433) which formerly adorned the celebrated picture by *Fra Angelico* which belonged to the corporation of the Flax-Merchants and Dealers in second hand articles (*Linaioli e Rigattieri*) whose residence disappeared in the demolition of the old market.

The second door in the wall opposite the entrance, leads to the **Chapter-House** (*Capitolo*) where we admire a \*\* « Crucifixion » by *Fra Angelico*. Christ between the thieves is surrounded by a group of twenty saints; with, below, busts of seventeen Dominicans. There are the patrons of Medicis, of the Convent, of Florence - the doctors of the Church, the founders of Monastic orders all representing the Church, beseeching supplication of the Saviour.

In this painting the most interesting group is the one surrounding the Virgin. The heads are all full of character. And throughout the painting is a true religious expression-making of this work, one of the best in existence.

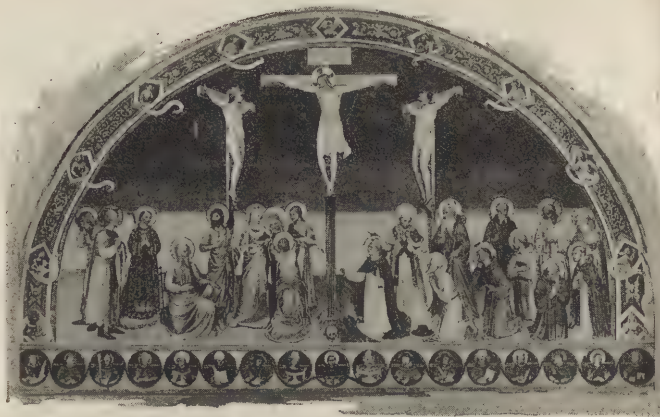
The \* two large carved Crucifixes (to the left by *Baccio di Montelupo*, the other by his son) are wonderfully executed though painfully realistic.

The door next to the chapter house leads to the **second cloister court** (usually closed) in the passage to which, is the

Refectory  
278

Chapter  
House  
279

280



Crucifixion (Fra Angelico)

staircase to the upper floor. On the left, before coming to the staircase, is the **Small Refectory** containing a fresco by *Doménico Ghirlandajo*. It represents the Last Supper and though damaged by dampness and by time it is very interesting in its great attention to details.

## Upper floor

281

**Upper floor.** (All the cells are decorated with frescoes by *Angelico* and his pupils. We point out the ones most worthy of notice, although we advise the tourist to look at each one carefully if his time allows a long visit in this monastery, one of the most characteristic places one can visit in Florence).

Opposite the Entrance \*\* « *Annunciation* » by *Angelico* one of the favorite subjects of the master.

Admirably good is the air of modesty mingled with curiosity in the expression of the Virgin.

Opposite « *St. Dominic embracing the Cross* » a poor repetition of the one in the cloister.

The old Dormitory was built over three sides of the cloister and not divided into cells as at present; but arranged like the ward of an hospital with beds on either side. It was later divided into cells; those to the left are decorated by *Fra Angelico*, those to the right by *Fra Bartolommeo*, except cells No. 24-28, which are by *Angelico*.

Cell No. 3. *Annunciation*, *Angelico*.

» 6. \* *Transfiguration*, *Angelico*.

» 7. « *Christ buffeted* »; only the smiting hands are seen which gives an odd effect.

» 8. *Resurrection* with *Angelico's* portrait below in the left-hand corner.

Cell No. 9. The humble rapt figure of the Madonna in the  
 \*\* « Coronation of the Virgin. » Exquisitely  
 divine the figure of the Saviour.

At the end of the corridor 12<sup>th</sup>, 13<sup>th</sup>, 14<sup>th</sup> the cells of

Savonarola's  
 cells

282

*Savonarola*. The first one a kind of a chapel, contains a modern Monument with his bust by *Dupré*. A marble tablet at its entrance records that Leo X, in visiting this convent (1516) granted an indulgence of ten years as a tribute to the memory of Savonarola to each one who visited the inner cell. Two busts by *Bastianini*, excellent imitation of old terra cotta. One represents Savonarola, and the other his friend and admirer Girolamo Benivieni. \*\* On the walls two Madonnas, and \*\* the disciples meeting Christ on the way to Emmaus by *Fra Bartolommeo* (one of his master pieces). In the second cell is the best portrait of Savonarola by *Fra Bartolommeo*. In a desk (a perfect imitation of his own, the original having fallen to pieces) is a copy of his sermons and his treatise against the « Trial by Fire. » Upon the desk is his wooden crucifix and near the desk his old chair. In a cabinet is kept his hairshirt, rosary and a fragment from the pile on which he was burnt.



Savonarola's cell

The inner cell contains an interesting copy of an old picture (§ 619) representing the burning of Savonarola in the Piazza della Signoria (29<sup>th</sup> of May 1498) (§ 276).

Coming back to the corridor, after cell No. 25 on the wall in the corridor \* « The Virgin with Child and six Saints » by *Angelico*. The cells of this side of the corridor were intended for the « *Giovanati*, » youthful monks who had just passed their novitiate. Each one contains the Crucifixion with St. Dominic at the foot of the Cross, always varied, by *Fra Benedetto*.

283

No. 31. St. Antonino's cell « Christ's descent to Limbo » fresco by *Angelico*. The vestments of the Archbishop, a mask of his face, his portrait in crayon by *Fra Bartolommeo* and two church books in his hand-writing, are preserved here. Genealogical tree of the monks of the convent, the name of Savonarola being obliterated by kisses.

284

Cell No. 33 Fresco: « Temptation. »

Easel picture on wood (*Angelico*). \*\* The celebrated « Madonna delle Stelle, » from a star over the head of the Virgin - brought from Santa Maria Novella.

An admirable work in its delicacy and finish, the serious expression of the Mother and the « insouciance » of the Child being a true study from life.

In the inner cell. Easel picture on wood (*Angelico*). \*\* «Coronation of the Virgin» the predella below is most exquisite. It was brought here from Santa Maria Novella,

No critic could find a word before this work, rendering in such a sublime way, the sacred scene of one of the greatest mystery in the Catholic Church.

Cell 34. Easel picture on wood (*Angelico*). \* «The Annunciation.» Predella «the Worship of the kings.»

285

The last cell to the right (§ 38) has an inner chamber reached by steps. An inscription over the entrance records that Cosimo the Elder had reserved these two cells for himself, when he wanted to converse with St. Antonino. Here lodged Pope Eugenius IV when in 1432 he assisted at the consecration of the Church. It contains a portrait on canvass of Cosimo by *Pontormo*; a very interesting terra cotta bust of Bishop Antonino - and a fine fresco of *Angelico* \*\* «the Visit of the Magi» in excellent preservation.

The Library

286

The beautiful **Library** was built by *Michelozzo* for Cosimo (1441) who presented it with 400 valuable Missals. The glass cases in the middle contain a precious collection of Mss. and Choral books, illuminated by *Fra Benedetto*, *Strozzi*, *Torrelli* and others *Angelico's* pupils. Twenty-five of these books belonged to St. Marco - one to St. Egidio by *Bartolommeo di Frosino*, eight to S. M. Novella, other come from suppressed convents; two from Vallombrosa, many from Badia by *Boccardino*, *Monte Giovanni*, etc.

## Istituto di Studi Superiori

Istituto  
di  
Studi  
Superiori

287

Continuing our walk around the Piazza San Marco we find at our left the "**Istituto di Studi Superiori.**" a college for every branch of advanced studies, except Medicine, which has a special building, and Laws, which has no college in Florence.

A college was founded in 1492 by Niccolò da Uzzano (§ 639) (his arms can be seen at No. 6, Via della Sapienza) but, after his death (1433) the Republic appropriated differently the money intended for this building. In 1515 the stables of Lorenzo, Duc d'Urbino, were kept here and Cosimo I put here the lions of Palazzo Vecchio and opened a riding-school of which the ring still remains. Later on the building was re-opened as a college.

Indian  
Museum

288

On the first floor is an **Indian Museum** opened recently (1886) by the celebrated Orientalist *De Gubernatis*. (Opened on Wednesday and Saturday 9-3 - entrance free - catalogue 60 cs.). It contains a beautiful collection of arms, dresses, domestic utensils, coins, manuscripts, \*\* vases of Benarès, stones, and sacred sculpture, and a series of small figures in wood and wax, illustrating Indian life. An explanatory notice written under each object in the museum obviates the necessity of a fuller description here.



Coming out from the Indian Museum, the street to the right is the via Lamarmora, formerly del Maglio, leading to the Viale Amedeo. It owes its name (*Mall*) to the game played here by the youths of Florence; a game (*Del Maglio*) played with a ball struck with a wooden « mall. » This game was forbidden later by the Medici as being too dangerous, after the accident met in 1487 by Michele Vieri, called il Verino, a young and learned scholar. The name of the street was changed into that of *Lamarmora* from the well known Italian General.

Alfonso Ferrero Marchese di Lamarmora was born in 1808. He began his military life in 1823 and fought in all the battles for the Italian Independence. He became Minister of War in 1849, but resigned his position in 1855 to go to Crimea at the head of 17,000 soldiers. On his return the government presented him with a large tract of ground near Turin where he built an hospital for Invalids. He was also Minister of Foreign Affairs in 1864 and was honored with the highest decorations in Europe. When he retired from public life, he came to Florence where he died in 1878, leaving his beautiful house in Via Venezia No. 1, at the corner of Via Cherubini, to the *Pia Casa di Lavoro* (§ 403).

Alfonso  
Ferrero  
Marchese di  
Lamarmora

290

Turning to left we find first the Via della Sapienza leading to the SS. Annunziata (§ 473), and further, almost in continuation of the Via Lamarmora, is the Via Ricasoli.

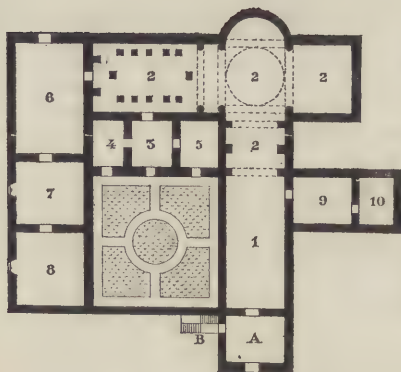
## Accademia delle Belle Arti (Academy of Fine Arts)

At No. 54 is the **Accademia delle Belle Arti (Academy of Fine Arts)**. One *Lemmo Balduccio da Montecatini* founded an Hospital in the XIV century and dedicated it to San Matteo, the protector of the money-changers, placing it under the patronage of this Guild to which he belonged. Leopoldo I joined the Hospital of San Matteo to that of Santa M. Nuova (§ 500) and, with design of the architect *Paoletti*, reduced the whole building to an Academy of Fine Arts - where are united now the schools for drawing, the Gallery of Modern and ancient Art - and the *Società dei Georgofili*.

Academy  
of Fine Arts

351

At the entrance of the **Accademia** (No. 54) are three beautiful bas-reliefs in terra cotta of the school of *Andrea della Robbia*. In the court is the statue of S. Matteo by *Michelangiolo*. It is only begun; but is a good study, for the artists, of Michelangiolo's way of working in marble. He intended to make statues of the twelve Apostles for the façade of the Duomo, but never made other than this one. At the Gallery of sculpture there is the fresco by *Giovanni da San Giovanni* (formerly in the chapel of the palace of the Crocetta) representing the flight into Egypt. The Academy has a special Library of about 12,000 volumes.



- A. Vestibule  
 B. Staircase ascending to the first Floor  
 (Gallery of Modern pictures).  
 1. Corridor  
 2. Cupola Saloon (Michelangelo's works)  
 3. Hall of Perugino  
 4. 1<sup>st</sup> hall of Botticelli  
 5. 2<sup>d</sup> hall of "  
 6. 1<sup>st</sup> hall of Tuscan Masters  
 7. 2<sup>d</sup> hall of "  
 8. 3<sup>d</sup> hall of "  
 9. Hall of Beato Angelico  
 10. Hall of Drawings

### Galleria Antica e Moderna (Gallery of Ancient and Modern Art)

Gallery of  
 Ancient and  
 Modern Art

292

At No. 52 is the **Gallery of Ancient and Modern Art (Galleria Antica e Moderna)**. (*Open daily 10-4 - Admittance 1 fr., Sunday free*). This Gallery is the most interesting in Florence after the Uffizi and the Pitti, for its priceless collection of paintings of the XIV and XV century by almost all Tuscan Artists. In 1784 the Grand-Duke Pietro Leopoldo established the different schools of design in this building, and in order to help the studios, added a Gallery of ancient paintings by the most celebrated artists. It was at that date always enriched with the pictures from the suppressed churches and convents; forming an important collection for the student who can here study the development of Italian Art during the XIV-XVI centuries and concentrate his attention on the characteristic features of the Tuscan and Umbrian schools, to the productions of which this collection is restricted. This is an excellent and interesting preparation for the study of the Uffizi and Pitti to the tourist as well as the student, who will find here the best works by *Perugino*, *Gentile da Fabriano's* Master piece (No. 26), *Botticelli's* spring, several *Angelico's* and the celebrated \*\* *David* by *Michelangelo*.

In the **Entrance Corridor** are several works of the early painters such as *Neri de' Bicci*, *Albertinelli*, *Ugolino da Siena*, *Pacino de' Bonaguida* (contemporaneous with *Giotto*) and un-

known artists of the XIV and XV century. No. 46 Virgin with Child, is probably by **Cimabue**.

Leaving to our right the **Sala del Beato Angelico**, which we will visit later, we will go straight on to the **Cupola**

Cupola Salon

293

**Saloon** built after a design of the late *Commendatore E. De Fabris* and under his direction in order to furnish a shelter for the \*celebrated David, the heroic statue by *Michelangiolo*, he had shaped when still a young artist from a gigantic block of marble, which had been abandoned as spoiled. This statue formerly stood in front of the Palazzo Vecchio (§ 114) and during a riot of the people in 1527 the right arm was broken in three pieces, later replaced by order of Cosimo I. In 1846 it was decided to remove it to a more sheltered position as cracks had appeared in some parts of it, causing it to be feared that the whole statue would one day be spoiled. Therefore this Tribune was built, and here were placed casts and photographs of the great artist's works. This collection was made in 1882. This David is so fine a work in modeling, ideal beauty of the head, and the perfect harmony of the whole figure, that we do not dare to offer any criticism of it. We only remind the tourist in looking at it that Michelangiolo carved this master piece out of a spoiled block of marble, that the subject was not chosen by him and never-



David by Michelangiolo

theless there is no trace of all these and other difficulties which he had to overcome in this work which was accomplished with a boldness and sureness really astonishing. No other artist, nor even *Michelangiolo* himself could have done better with a whole quarry of marble at his disposal. *Vasari* thinks that this statue surpasses all ancient and modern statues now known. To obtain a better effect of this statue look at it through a reversed opera-glass.

No plastic work of Michael Angelo earned such a harvest of laudation among his contemporaries as the David. • *Vasari* sings the praises of the miracle-worker, who raised the dead, spoiled block to new life, and assures us that Michael Angelo's David is vastly superior to all ancient and modern statues whatever. The boldness and assured touch of the great sculptor certainly awake our admiring astonishment. Not only the subject was prescribed to him, but also its size and proportions, added to which he was confined to the narrowest limits for the development of the attitude and motion. Yet this constraint is not perceptible, and the history of the statue could by no means be divined from its appearance. Outwardly the young hero is composed and quiet; but each limb is animated by a common impulse from within, and the whole body is braced up for one action. The raised left arm holds the sling in readiness, the right hand hanging at his side conceals the pebble; next instant he will make the attack. • SPRINGER.

Hall  
of Perugino  
294

We will enter now **Room III** (left) called **Sala del Perugino**. \*53. *Perugino*, Christ praying on the Mount of Olives; showing his skill as a colorist; the sleeping St. John is very good. 55. *Fra Filippo Lippi*, Madonna and Child among SS. Francis, Damian, Cosimo and Anthony of Padua; his best work in portraying architecture and draperies but lacking in the detail. \*\*56. *Perugino*, Deposition. Admirably sweet



No. 56. - Deposition by Perugino

is the face of St. John. Good the expression of the Virgin compressing her lips to prevent tears from falling. 57. \*\* *Perugino*, Assumption. Admirable both in composition and execution, shows him at the zenith of his power.

61. *Andrea del Sarto*, Two Angels. \*\*62. *Fra Filippo Lippi*, Coronation of the Virgin. One of his best works which insured him the friendship of Cosimo the Elder. The figure kneeling opposite the angels holding a scroll in his hands with the inscription "is perfectit opus," is the portrait of the artist. \*63. *Mariotto Albertinelli*, The Trinity. Good in modeling, and powerful in color. 65. *Luca Signorelli*, Crucifixion. 66. *Ghirlandajo*, Virgin with Child and several saints; powerful in drawing and expression, a good work of his mature years. 67. Predella to above, Pietà, between four episodes in lives of saints.

First hall  
of Botticelli

295

**Room IV. Sala 1<sup>a</sup> del Botticelli.** 68. *F. Granacci*, Assumption of the Virgin; below, right, St. Catherine and S. Giovan Gualberto; left Cardinal degli Uberti and St. Michael. 69. *Michele Ghirlandajo*, Wedding of St. Catherine. 70. *Masaccio*, Virgin with Child; an early work, altered in restoring.



**\*\*71. *Andrea Verrocchio***, Baptism of Christ; the only authentic picture of this artist in Italy. *Vasari* says that the kneeling angel (left) holding some vestments, was painted by *Leonardo da Vinci*, a pupil of *Verrocchio*, and, he adds, that when the master saw this beautiful work he never touched his colors



No. 71. - Baptism of Christ by Andrea Verrocchio

again. **\*\*73-74. *Botticelli***, Coronation of the Virgin and predella with St. John, St. Augustin, the Annunciation, St. Jerome before a Crucifix, and St. Eloi in his shop; in the Coronation is apparent the want of repose caused by the desire of introducing technical novelties, but one cannot deny it is one of his best works. Exquisitly rendered is the drapery in motion and well realized the idea of infinity of space. 75, 76, 77. *Andrea del Sarto*, Pietà (Fresco). Four Saints to left St. Michael and San Giovanni Gualberto; to the right the Cardinal S. Bernardo degli Uberti and behind him John the Baptist. No. 77 is the predella with scenes from the lives of the four Saints above.

This painting (No. 76) was made for the convent of the Vallombrosa and was divided into two pictures having in the middle the Image of a Madonna thought miraculous, and as the latter was not equal in length to the Saint at the sides, the two Angel boys (No. 61 Sala del Perugino) were placed under. Under the whole was the predella.

78. *Perugino*, Christ on the Cross, with Mary and St. Jerome with his lion. 79. Attributed to *Masolino* but more probably by *Fra Filippo Lippi*, The Virgin adoring the Infant Jesus. \*\*80. *Botticelli*, Allegorical representation of « Spring » painted for the Villa at Castello of Cosimo de' Medici at the same time as the « Venus » in the Uffizi (§ 159).

Various explanations have been given of this picture. It is even supposed by critics that the figure in the centre represents some member of the Medici or some one loved by one of that family and that the other figures are allegorical of the virtues attributed to her. It is however a picture full of interest as an illustration of the gradual growth of *Botticelli's* manner; and, both this picture and the one in the Uffizi, are of great importance in the History of Art as they are almost the first painting of the Renaissance treating a profane subject.

82. *Fra Filippo Lippi* (?), The Nativity.



No. 84. - The Angel Raphael and Tobias (Botticelli or Verrocchio)

Second Hall  
of Botticelli

296

**Room V. (Sala 2<sup>a</sup> del Botticelli).** 83-87. In each one three Angels, attributed to *F. Granacci* but after some critics by *Ridolfo Ghirlandajo*. \* 84. *Botticelli* or *Verrocchio*, The Angel Raphael and Tobias. 85. *Botticelli*, The Virgin with Child and several Saints. From the Church of San Barnaba. 86. *Fra Filippo Lippi*, A predella (1443), The Virgin announcing her approaching Death: (in the middle), San Frediano turning the course of the river Serchio near Lucca (left), St. Augustin in his study (right). 88. *Botticelli*, Virgin with Child. St. Mary Magdalene and John the Baptist to left. St. Francis and St. Catherine to right. In the foreground the SS. Cosmus and Damian kneeling. \* 89, 91-93. *Andrea del Ca-*

*stagno*, St. Mary Magdalene. St. Jerome and John the Baptist. Very rare as being quite authentic. 90. *Raffaellino del Garbo*, Resurrection. 92. *Lorenzo di Credi*, Adoration of the Shepherds, highly praised by *Vasari* and *Lanzi*, and \*94 by the same, Nativity; very good especially the back ground. Notice the shepherd carrying the lamb on his arm. \*\*98. *Filippino Lippi* and *Perugino*, Deposition from the Cross; ordered from Lippi by the Monks of SS. Annunziata. The artist having died, *Perugino* resumed the work. Returning to the Tribune ascend a few steps and enter

**Room IV. (Sala 1<sup>a</sup> dei Maestri Toscani).** This room and the two adjoining (VII and VIII) contain works by the Tuscan Masters from the XIII century to the XVIII. 99-100. Mary Magdalene and St. John the Evangelist after the Byzantine School. 102. *Cimabue*, Virgin and Child. 103. \* *Giotto*, Madonna with angels. Behind this picture is a fresco in « *terra verde* » by *Andrea del Sarto* painted when this room was used as a hospital for women. \*116. *Taddeo Gaddi*, Entombment. 104-115. Scenes from the life of Christ. 117-126. Scenes from the life of St. Francis; attributed to *Giotto* but more probably by *Taddeo Gaddi*. These small panels were formerly in Sta. Croce. 131. *Giovanni da Milano*, Dead Saviour, supported by the Virgin, St. Magdalene and St. John Evangelist. The rigid form of the Saviour is good as an anatomical study would be a preferable arrangement in a work of this kind. Much damaged. \*134. *Lorenzetti da Siena*, Presentation in the Temple. 143. *Lorenzo Monaco* (a pupil of *Fra Angelico*), Annunciation. 147. *Florentine school*, Marriage of Boccaccio Adimari to Lisa Ricasoli (1420). An interesting picture for the costumes of the period. It represents Piazza del Duomo opposite San Giovanni where are standing two ladies watching the procession. The little Loggia to left where are standing two men, is the Loggetta degli Adimari (§ 74) no longer existing. \*\*154. *Botticelli*, The Angel leading Tobia's son; kneeling, is a son of the Doni who ordered this painting for the Church of Badia. In the middle of the Room. \*\*165. *Gentile da Fabriano*, Adoration of the Magi.

The painter's masterpiece (1423). It was executed for Santa Trinita. *Vasari* asserts that the turbaned man immediately behind the last king is *Gentile's* own portrait. The minuteness of this work in which every detail is finely painted as a miniature, does not spoil the grandeur of the composition. There is life, movement, and each head seems portrayed from nature. Notice the delicate finish of the background with a distant view of a walled town. The predella below is divided into three compartments the Nativity, the Flight into Egypt. And the « the Presentation in the Temple » which last was taken to the Louvre in Paris by General Dupont and is still there.

\*\*166. *Beato Angelico*, Descent from the Cross.

One of his best works. The expression of the figures is touching - and the whole is executed with great care and finish. The figure of Nicodemus is intended to be the portrait of the Architect *Michelozzo* who built the monastery of San Marco where resided *Fra Angelico*. The three scenes in the pointed parts are attributed to *Lorenzo Monaco*.

First Hall  
of Tuscan  
Masters

297



Second Hall  
of Tuscan  
Masters  
298

**Room VII. (Sala Seconda).** 168. *Fra Bartolommeo*, Christ and four Saints - a fresco, except the head of the Saviour which is an oil-painting - and that of St. John is modern. 171-173. *Fra Bartolommeo*, Virgin and Child. \*172. *Fra Bartolommeo*, St. Peter Martyr under the features of Savonarola. 177. *Sogliani*, Virgin with Child, the Angel Raphael with Tobia's son and St. Augustin. 179-180. *Bronzino*, Portrait of Cosimo I de' Medici and that of Laudomia de' Medici the sister of Lorenzino de' Medici, who was the second wife of Piero Strozzi, Marechal of France. 181. *Squazzella*, one of the



No. 195. - Adoration of the Shepherds  
by Domenico Ghirlandaio

beloved pupils of *Andrea del Sarto*, Holy Family. 183. *Bronzino*, The Dead Saviour. Damaged by restorations. 184. *Michelangelo Ghirlandajo*, The death or killing of 10,000 Martyrs. 186-187-188. *Giorgio Vasari*, Abraham visited by the Angels. The birth of the Virgin and the legend of Count Ugo (§ 347). 189. *Ligozzi*, Adoration of the Kings. 190. *Pontormo*, The supper at Emmaus. 193. *Santi di Tito*, The dead Christ. 194. *Bronzino*, San Bonaventura. In the middle of the Room on an easel. \*\* 195. *Dome-*

*nico Ghirlandajo*, Adoration of the Shepherds and Arrival of the Kings. A fine work, especially the very beautiful Virgin.

Third Hall  
of Tuscan  
Masters  
299

**Room VIII. (Sala Terza).** 196. *Santi di Tito*, Triumphal entrance of Christ in Jerusalem. 198. *Al. Allori*, Annunciation. 201. *Cigoli*, Christ helping St. Peter to walk on the sea. 202. *Carlo Dolce*, Portrait of Fra Angelico, taken from a bas-relief of his grave in the Minerva in Rome. 203. *Carlo Dolce*, God the Father. 205-206. *Cigoli*, St. Francis praying, and Martyrdom of St. Stephen. 211. *Rosselli*, The baptism of Constantine. 212. *Empoli*, The Vocation of St. Matthew. 215. *Lippi Lorenzo*, Scene from the « Gerusalemme liberata » by Tasso. Good study of the nude. Coming back to the Cupola Saloon and walking towards the entrance door to our left, we find the door to



**Room IX. (Sala del Beato Angelico).** \* 233,

234, 235, 236-237, 252, 253, 254. *Beato Angelico*, Scenes

from the life, of the Saviour.

Thirty-five panels which ornamented the plate cupboards of SS. Annunziata, commissioned by Piero di Cosimo de' Medici. 240.

*Fra Angelico*, Madonna and Child. \*\* 241, 242. *Peru-*

*gino*, Portraits of Don Biagio Milanese and Baldassarre, both monks of the order of Vallombrosa, attributed by some critics to *Raffaello*. 243-257-258. *Fra Beato Angelico*, Scenes from the lives of St. Cosmus and Damian. 246. *Fra Beato Angelico*, Entombment. \*\* 266. *Fra Angelico*, Last Judgment.

An excellent work, impressing in its composition, marvellous in some parts and so admirably finished in every detail, that it bears most minute observation being, as are all the works of *Fra Angelico*, the work of a miniaturist, where each figure of the different groups forms a charming picture in itself.

270. *Margheritone d' Arezzo*, St. Francis. Probably the only authentic work of this artist in Florence. 271. *Daddi Bernardo*, Virgin and Saints; signed and dated 1332. 285-290. *Grannacci*, Scenes from lives of Saints.

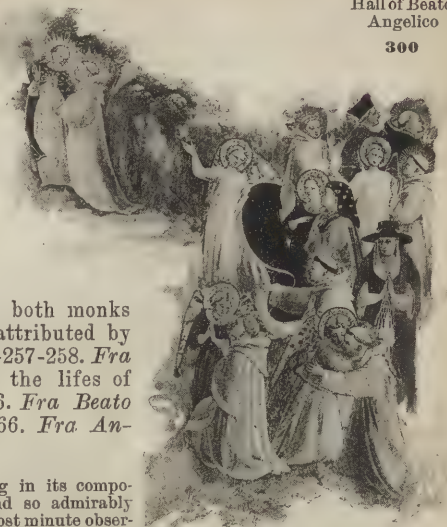
The adjoining room contains a number of cartoons by eminent masters, among them \* 1, 2, 3, 18, 20, 22, figures of saints by *Fra Bartolommeo*. \* 7. Madonna by *Raffaello*. 17. Madonna by *Lorenzo di Credi*.

A staircase in the vestibule to the right ascends to the first floor, on which is the Gallery of Modern Pictures.

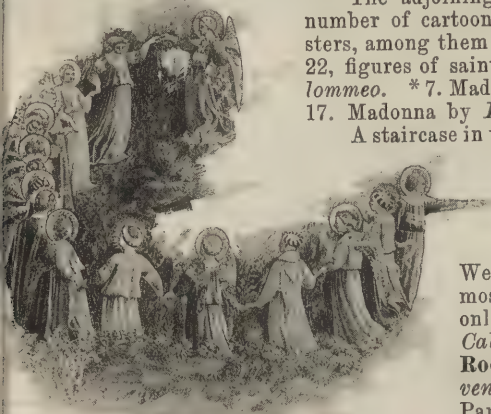
We will mention the most important ones only: 1st Room. 6. *Calosci*, Winter. 2nd Room. 15. *P. Benvenuti*, Hector chiding Paris, \* 19. *R. Morgari*, Death of Raphael

Hall of Beato Angelico

300



Detail of the Last Judgment (Fra Angelico)



Detail of the Last Judgment (Fra Angelico)

Gallery of Modern Pictures

301

(1880). 24. *Chialli*, Interior of a Church of Capucins. 28. *Cassio*, Battle of Legnano when in 1176 the Lombards conquered *Barbarossa*. **3rd Room.** 20. *Niccola Sanesi*, The real Charity. 39. *Carlo Markò*, Ruins of the Castle of Staggia near Siena. 41. *Carlo Brazzini*, Interior of the Basilica of S. Miniato (S 674). \*\* 39. *Stefano Ussi*, Expulsion of the Duke of Athens from Florence. (This picture obtained the gold medal at the Paris Exhibition in 1867). 53. *Carlo Ademollo*, Battle of San Martino in 1859. 54. *Giovanni Mochi*, The Tuscan Deputation



Expulsion of the Duke of Athens (S. Ussi)

presenting to Vittorio Emanuele the act of annexation to the kingdom of Italy. Interesting for the portraits all taken from life and representing all eminent political characters. **4th Room.** 70. *G. Castagnola*, Filippo Lippi and the Nun Buti. 74. *Emilio Burci*, Venice. 75. *E. Pollastrini*, Overflow of the River Serchio in 1840. \* 82. *G. Bezzuoli*, Entry of Charles VIII of France into Florence. 88. *G. Sabatelli*, Murder of Buon- delmonte. **5th Room.** 100. *P. Senno*, Prince Amedeo of Savoy, late Duke d'Aosta, wounded at the battle of Custoza in 1866. 101. *F. Cortese*, Pontine Marshes near Terracina. 107, 108, 110, 111, 113. *G. Signorini*, Popular Festival at Florence. Interesting as they reproduce some of the old costumes at present quite disappeared. **6th Room.** 117. *N. Sanesi*, Soldiers Playing the Popular Game « Morra. » 122. *G. Fattori*, Episode

after the Battle of Magenta. 130. *S. Ussi*, Portrait of G. B. Niccolini. 132. *E. Lapi*, Battle of Palestro in 1859, between Italians and Austrians. 7<sup>th</sup> Room. 148. *G. Fattori*, John the Baptist before Herod. 157. *A. Pasini*, Caravan in the Desert. \* 161. *G. Toma*, Shower of Ashes at Naples.

Coming out from the Belle Arti, and continuing through Via Ricasoli to the little « piazza, » we find at No. 1 the entrance of the “ *Accademia dei Georgofili* „ founded in 1753 – the first of its kind in Europe; it is useful in the study of political economy and agriculture of Tuscany.

Turning to the left in Via degli Alfani at No. 84 is the **Istituto Musicale (Musical College)**. There is a special library attached to this college, containing old musical manuscripts and codes referring to music, some with illuminations of the XV century (opened Monday, Wednesday and Friday from 12-3).

302

Musical  
College  
303

## Museo di Pietre Dure (The Manufactory of Mosaics)

At No. 82 of this street is the “ **Museo di Pietre Dure „ (The Manufactory of Mosaics)**. This important branch of Florentine industries was instituted during the reign of Ferdinando I, under the direction of *Costantino dei Servi* and *Monicci*. Here were made those beautiful tables which adorn our galleries. One can see here the progress made in this work from the time of the first specimens to the present day. The pieces destined for the altar of the Medicean Chapel and the mosaics for the pavement, are here.

Manufactory  
of Mosaics  
304

This factory was formerly in the Uffizi, but was transferred to this place in 1797. Although many private manufactories of mosaics have been opened in Florence, no one can compete with this, which lives up to its original standard. Orders are received here for private works. No description of this Museum is necessary as every exhibit is properly labelled. (*Entrance 50 cents. every day from 15-4, Sunday free*).

Returning to Via Ricasoli at No. 40-42 are the two palaces Gerini, where is kept the portrait of *Lucrezia del Fede*, Andrea del Sarto's wife – and two fronts of « cassoni » (wedding-chests) of the school of *Ghirlandajo* and *Piero di Cosimo*.

Returning to Piazza San Marco at No. 11 (opposite the Church) is the house where Bianca Cappello and her husband Bonaventura sought refuge (S 574) with their poor relatives.

305

306



At the corner of Via degli Arazzieri is a small villa of elegant architecture, called "**Il Casino della Livia**," built about 1780 by Grand-Duke Pietro Leopoldo after a design of *Fallani*, for his Mistress Livia Malfatti. This house is on the edge of a large orchard owned by the Medici since the time of Cosimo the Elder. At No. 63 in Via Cavour was another building called "**Casino Mediceo**," or Buontalenti Palace, because embellished and enlarged by *Bernardo Buontalenti* in 1570 under the reign of Francesco I. In the XV and XVI centuries this garden and palace were used as a school and Academy of fine Arts. Here Lorenzo "il Magnifico," gathered all the pictures and sculptures he possessed and entertained here the best artists and poets of the day, thus taking a rest from the difficult cares of State. He invited the young students of art that they might study the best ancient models in his collection; here met and talked together *Pulci*, *Poliziano*, *Pico della Mirandola*, *F. Granacci*, *L. di Credi*, and greatest among the great, the young *Michelangiolo Buonarroti*. When Piero de' Medici was chased from Florence (1494) the "Villa," was sacked and not until 1512 under Giuliano, could it be restored as an Academy. After the enlargement made by *Buontalenti*, other artists and especially *Silvani* added to it in size and decoration, so that it became one of the largest and most beautiful palaces in Florence. After 1820 it was used successively as barracks for the noble guards of the Grand-Duke and as residence of the Custom house and (1865) the Ministry of Finance of the Kingdom of Italy. At present there is held the court of Appeal, the court of Assizes, the office of the King's procureur and several other public offices. The different uses to which this palace served, has naturally spoiled its appearance of a noble mansion. In the rooms of the ground-floor at present the Court of Appeal, one can still see traces of the apartment of Prince Antonio, where are the busts of the two Grand-Duchesses Maddalena d'Austria and Vittoria della Rovere and in the four rooms, now occupied by the Court of Assizes, are still to be seen the very well preserved paintings ordered by Cardinal Carlo and representing exploits of the first four Grand-Dukes, which are of great interest in the History of Costumes.

Opposite this palace is the Pharmacy of San Marco which formerly belonged to the Monks of the Convent.

### Accademia della Crusca

Accademia  
della  
Crusca

307

Near the pharmacy in Via della Dogana at No. 1, is the « Accademia della Crusca. » In this city of learning, where literature and philosophical and scientific studies have always flourished, the Academies have been numerous and prosperous. In 1540, *Giovanni Mazzuoli da Strada*, called *Stradino*, started in his house in Via San Gallo a Literary Society, known



as the Society « *degli Umidi*. » This was greatly encouraged by Cosimo I, who called it the « *Florentine Academy* » and gave it the task of explaining Latin and Italian classics. As the result of a dispute between two of the members *Pierfrancesco Giambullari* and *Antonfrancesco Grazzini* called « *Il Lasca* », there was a split in the Academy and a new branch started with the single aim of studying Italian language. A separate constitution was not granted to it until 1582, when thanks to the influence of *Lasca*, who was associated with the best literary men of the epoch, and later with *Leonardo Salviati* (usually considered the founder) this Academy « *Della Crusca* » began to flourish under a regular government. The emblem of the society is a flour sieve with the motto « **il più bel fior ne coglie** », (gathering the best flower) as the name « **crusca** », (bran) implies the sifting of the bran from the flour and refers to their work of purifying the Italian language.

In 1783, the Grand-Duke Pietro Leopoldo united the Florentine Academies into one, and locating it in the Magliabechiana library entrusted to it the preservation and care of the language. During the French occupation the necessity of a more active care was felt in order to prevent the introduction of foreign words into Italian and then Napoleon I (in 1808) revived a *Florentine Academy* which he divided into three departments: the *Accademia del Cimento*, the *Accademia della Crusca* and the *Accademia del Disegno*. After a short time, the *Accademia della Crusca* ceased to be a mere section, and became an independent Academy by a decree granted (19 of January 1811) by Napoleon I who established its government and the number of members, and gave the Statute which was later reformed by the Grand-Duke Ferdinand III in 1819.

The *Accademia della Crusca*, celebrated not only in Italy but throughout the world, is the authority on all subjects pertaining to the language, deciding which are the best texts of several classic Tuscan writers, and now publishing a famous vocabulary. The Academy is worth seeing.

## Chiostro dello Scalzo

Coming back to Via Cavour, at the corner opposite the Pharmacy, is the Palazzo Alfieri. Opposite this palace at No. 69 is the so called « *Chiostro dello Scalzo*. » (Recollets or Barefooted Monks. Open daily 10-4 - entrance 25 cents. - Sundays free). This building once formed part of the dwelling of Ottaviano de' Medici - and in a room, preceeded by a court surrounded by columns, the Friars « *Recollets* » held their meetings. *Andrea del Sarto*, then quite a young artist, was appointed to the work of adorning the walls of this cloister with paintings in « *chiaro scuro*. » Busy with other works at the same time *Andrea*

Chiostro  
dello Scalzo  
308

took from 1517 to 1526 to finish these paintings and was helped in some by his friend *Franciabigio*. We may here follow the artistic life of *Andrea*, noting the progress step by step. The frescoes have been greatly injured by damp and exposure before the Cloister was protected by glass. In 1626 Cardinal Carlo de' Medici had the frescoes covered with curtains, but a Frenchman, stupidly or with malice, threw ink on them, and they were removed. When in 1785 the Grand-Duke suppressed the fraternity of the Scalzo, all the building was sold, except the Cloister which from that time was attached to the Academy of Fine Arts.

The frescoes represent 16 incidents from the life of John the Baptist (the fraternity being dedicated to that saint) and the four virtues, Faith, Hope, Charity and Justice one on either side of the two doors. This is one of the best specimens of *Andrea's* work in « grisaille » showing his skill in surmounting the difficulties presented to artists in that branch of art.

The first one painted is the Baptism of Christ (the poorest of all and much restored) 7th on the right. He then painted the figure of Justice (9th). John preaching in the desert: beautiful is the spirited expression of the face (10th). John baptizing the people (11th). John made a prisoner by Herod (12th).

In 1518 *Andrea* went to Paris and *Franciabigio* resumed his work, painting the departure of John from his house (5th) and the meeting of John and Jesus (6th). When *Andrea* returned, he finished the work of the remaining ones. Most worthy of notice are:

No. 3 Visitation - a beautiful work.

» 4 Birth of St. John - the last work of *Andrea*; the figures are beautiful and the best of all in this cloister. One can detect the influence of Albert Dürer's school.

No. 13 Dance of Salomé. Grave and graceful is the figure of the girl dancing.

No. 14. Beheading of the Baptist. The figure of the executioner is drawn to perfection.

The general criticism made of *Andrea del Sarto* is the poverty of invention but the pure « contours » of his figures, the kindness of the smiling faces, the easy bending of the arms and body, the well studied details, make of this work of *Del Sarto* one of those bits of art which can be easily understood, because they appeal directly to the heart. In our opinion, the works of *Del Sarto* can be better felt than discussed.

309

Further on to the left, is the Garden of the Pandolfini Palace with a pretty terrace at one corner. The block of new houses has been built by the late *Comd.re Egisto Fabbri*, a rich merchant who made his fortune in America. Passing the Via St. Anna opened to people in 1826 only, to the right at No. 82 is the palace of late *Commendator Fabbri*, and further on at No. 88 is a palace of a queer appearance having only one floor. It belonged until lately to the family of Conte Mirafiore and is now the residence of *Mr. Meyer, Marquis of Montagliari*, whose wife was a Miss Fuller of New York. Opposite this palace, on the corner of Piazza Cavour is the foundry, of the Galli brothers, which we often have occasion to name and praise in the course of this work, as almost all the recent monuments raised in Florence have been cast here. The Galli foundry, one of the most renowned in Italy, sends its works to all the cities of the Kingdom, and also to foreign countries especially America.

Finally we reach Piazza Cavour, recently formed by the demolition of the city walls (1865) which existed formerly, along

the middle of the present *Viali*. Later the *piazza* was enlarged and embellished with porches and a fountain, and became the centre of an elegant and thickly settled district. On the *Piazza* there still remains the old gate of Porta S. Gallo, which (as also Via San Gallo, which runs parallel to Via Cavour) owes its name to the Church and Convent dedicated to San Gallo and demolished during the siege, on whose ruins, the Grand-Duke Pietro Leopoldo planted a public Garden the « *Parterre* » at the north side of the *Piazza*.

Both the Church and the Convent were built by the celebrated architect *Giuliano Giamberti* to whom was given the surname of *Sangallo* which by the wish of Lorenzo « Il Magnifico » became a family name, used since by all his descendants. To this family, extinguished during the last century, belonged two other illustrious sculptors and architects *Antonio* and *Francesco da Sangallo* whom we often mention in this Guide.

The San Gallo Gate has in the lunette within the arch a well kept fresco by *Michele del Ghirlandaio*: the Virgin and Child and the Saints John the Baptist and Cosmus. Outside an inscription commemorates the visit to Florence of king Frederik IV of Denmark (March 1708). Another inscription placed lower down between two stone lions (modern work) records the building of the gate begun in 1284. Hanging to the gate is a piece of the iron chain which closed the harbor of Pisa conquered by the Florentines in 1362.

Between the fountain and the « *Parterre* » is an ugly and clumsy triumphal arch, raised in 1745 in honor of Francesco II, duke of Lorraine who with his wife Maria Theresa, daughter of the emperor Charles VI, came to take possession of the Grand-Duchy of Tuscany. The arch is by the architect *Gioiada* from Lorraine. The statue of the Sovereign above is by *Vincenzo Foggini* and the inscriptions by the celebrated *Valentino Duval*.

The street to right of the *Parterre* leads to the little church of the « *Madonna della Tosse* » built by the Grand-Duchess Cristina (1596) in order to shelter a popular Madonna, formerly in the suppressed convent of the Augustins, and which was supposed to cure coughs. The marquis Fabrizio Coloredo added the porch (1640) and the whole was restored by Domenico Pancani (1857).

Coming out from the church turning to left, we reach the Viale Regina Vittoria. The road to left to the *Parterre* takes us into the *Barriera del Ponte Rosso*. This gate can also be reached by the street to the left of the *Parterre*.

311

Barriera  
del  
Ponte Rosso

312

### Excursions outside the « *Barriera del Ponte Rosso* »

Three streets begin from this Gate.

To right the Via Faentina, leading to the old parish of S. Marco Vecchio and the Ponte alla Badia.

The one in the middle is the Via Bolognese leading to the cemetery of Trespieno (6 kil.) opened in 1784 by Pietro Leopoldo, originally for the poorer classes, now for all. There is also a crematory. Immediately after

Via  
Faentina

Via  
Bolognese  
313



the Barriera at No. 9 is the entrance to the gardens belonging to the *Society of Horticulture* - with a beautiful and large winter-house containing a number of exotics and a palm tree brought here from a court in the Via de' Neri. Every year in May there is a public exhibition. On the way are several villas: « *Il Sassetto* » formerly belonging to the Capponi, now to Mr. Graham. The « *Villa Itzinger* », which belonged formerly to the della Casa (§ 254) and where lived *Nathalie*, Queen of Serbia in 1889. At a kilometer and a half from Florence is *La Pietra* where are two villas « *Capponi* ». In the smallest one lived and died (1831) General *Pietro Colletta* who wrote here his « *Storia del Reame di Napoli* ». One « *Niccolini* » Villa, belonging to *Mme. la Ramée (Ouida)* the famous author of *Pascarel*, *Signa*, etc. etc.

The road to left leads to Montughi. Here is the Villa « *Guicciardini* » the residence of Pius IX in 1857. In the next group of Villas is the « *Villa Landau*, which belonged for a long time to Lord Normandy and where the present proprietor has gathered a splendid Library. After passing the church of « *Santa Croce al Pino* » we find the magnificent « *Villa Salviati* » resembling a fortress, greatly damaged by Florentines during the siege of 1529. It still keeps the name of *Salviati* although it has belonged to several other families: the *Aldobrandini-Borghese*, the celebrated tenor *Mario*, who sold it to a Scandinavian gentlemen *Mr. Hagermann* from whom it was inherited by the present proprietor *Mme. de Bussières*.

Next comes the « *Lastra* » (4 kil.) where the « *Bianchi* » met after being chased from Florence, whence they marched against Florence, and were able to reach the Piazza San Giovanni where they were conquered and dispersed. The « *Torricella* » Villa belongs to the great tragedian *Tommaso Salvini*. The road to right leads to Monte Rinaldi (275 mts. h.) where is a good panorama of the valley of the Mugnone and of Fiesole.

Pratolino

314

Next comes the cemetery of *Trespiano*. Passing *Montorsoli* at a distance of 11 kil. from Florence and a height of 450 meters, we reach *Pratolino*, where Francesco I had a villa built by *Buontalenti* for Bianca Cappello. Nothing remains of that princely dwelling, as the Grand-Duke Ferdinando III seeing

in such a deplorable condition, had it demolished in 1814, leaving only the building formerly used by the pages which he enlarged. In 1870, when prince Paul Demidoff bought it and began to restore the park and add a large hall to the building, it was hoped that the Villa would be restored to its former beauty. Unhappily the prince died in 1880. There is only the huge sitting statue of the « *Appennine* » which some critics attribute to *Giambologna* and others emphatically deny. From here continuing always to the right, we reach after five kilometers the foot of *Monte Senario* (823 mts. h.) on the top of which is a convent containing relics of S. Filippo Benizzi. This is where the first seven Servites retired to led a contemplative life (§ 473). From the top one enjoys a beautiful view; on one side the valley of the Mugnone and on the other the Mugello, that admirable part of Tuscany, the favorite summer resort of Florentines. The sunrise from here is an enchanting spectacle. One can return to Florence by the Olmo and the Ponte alla Badia (§ 312).

Monte  
SenarioVia Vittorio  
Emanuele

The street on the left of the *Barriera del Ponte Rosso* is the Via Vittorio Emanuele, lined on either side, first by modern houses inhabited by poorer persons, then by pretty villas, as the road grows more rural. On this road stand the ceramic works of *Mario Salvini*, an able sculptor, son of the great tragedian *Tommaso Salvini*; as well as the gardens of the Horticultural Society. After passing these, the railway line to Rome is crossed, and almost immediately after the « *Villa Fabbriotti* » comes to view, rising a tall obtrusive modern pile, from the midst of a clump of cypress and evergreen oaks.

Villa  
Fabbriotti

315

The « *Villa Fabbriotti* » was known formerly as the « *Villa of the An-cipressi* », the archaic word for *cipressi* (cypresses) showing that the spot in older days was already noted for the growth of these solemnly picturesque trees, and is really one of the oldest constructed on the hill of Montughi, dating from the fourteenth century, when it was owned by the « *Buoninsegni* ». In 1525 the sons of *Lionardo* sold this possession to *Girolamo di Zanobi* of the family of *Maestro Luca*, who, years after, sold it to *Alessandro Strozzi*.

It then went to the *Zambeccari* of Bologna and afterwards belonged for several years to the celebrated tenor *Mario Tiberini*. It has recently been bought by Count *Fabbriotti*, the marble merchant, who restored and enlarged it to its present condition. This Villa was known for a long time as the Villa « *Della Livia* » because of *Livia Vernazza*, wife of Don Giovanni



de' Medici (§ 237) who owned it and died here after disinheriting her son, who had accused her of sorcery. It was the residence of Queen Victoria during her visit in the spring 1894.

Almost opposite this Villa is a tabernacle with a marble bust of St. Antonino (§ 273) on the site of an ancient Oratory and Palace belonging to the Florentine bishops and where died St. Antonino on the 2d of May 1459. It was demolished during the siege.

This may be said to be the commencement of the hill of Montughi, which continues from this point to uplift itself gently from the plain traversed by the classical stream of the Mugnone, until it joins its parent mountain, Monte Rinaldi. This hill of Montughi is a most ancient feudal seat belonging to the family of *Ughi*, whose members by hereditary right were charged with the legal defence of all cases appertaining to the episcopal see of Florence. It is from them that the hill takes its name. The crest of the family is seen on the façade of the church of « San Martino at Montughi, » a picturesque little building, that stands on the first incline of the hill and looks full at Florence. This church which seems almost new, it is preserved so well, is rich in artistic treasures, as what Italian church large or small, is not? It possesses a crucifix attributed to *Giambologna*, beautiful pictures from the hand of *Matteo Rosselli*, *Jacopo Vognati*, and *Vecacini*, and a fine statue in wax by *Susini*. Under the portico, the present prior Don Pietro Nuti, an able old man, deeply learned in historic lore, has placed a figure of the school of the *Della Robbia*, which was being ruined by the weather, owing to its exposure in a tabernacle outside on the high-road. In the churchyard is buried a no less celebrity than the great engraver, *Raffaello Morghen* (§ 448). The *Canonica* is of architectural elegance, built after the design of *Giuliano di Baccio d'Agnolo*. The ceiling of the *loggia* is lined with graceful old stucco-work representing mythological scenes. But the hill of the Montughi is by no means a deserted one; on the contrary it is thickly strewn with villas, some of them most beautiful to the eye. Here for example is the « *Villa Stibbert*, » the property of a rich Englishman who has brought together a really remarkable collection of ancient armors, as well as good old pictures, bronzes, and *bric-à-brac*. It has been constructed after the pattern of those majestic piles of the fourteenth century, of which so many remain in the neighborhood of Florence. Then there is the « *Villa Potemkine*, » belonging to the family of the *Ughi*, the « *Villa Cresci* » an old seat of the *Davanzati*, the « *Villa Castiglioni* » which for many centuries belonged to the *Lenzoni*, the « *Villa Giaccone*, » « *Villa Lorena* » the property of the ex Grand-Duchess of Tuscany, the historical « *Villa della Macine*, » now owned by *Ernesto Rossi* the tragedian, the « *Piazzola*, » and the most picturesque « *Capuchin monastery* » (*Convento dei Cappuccini*). About one kil. higher than this monastery is the other convent of *Santa Marta*, built in 1342 and rebuilt in 1599 at the expense of the *Davanzati* (§ 89). Above the door is a *terra cotta* by *Giovanni della Robbia*. Inside the church are: a Madonna by *Angelico*; a Crucifix attributed to *Angiolo Gaddi*; and an Apparition of the Virgin to the Saint Benedict, John the Baptist and Bernard by *Filippino Lippi*. Continuing this road one reaches the *Via Bolognese* (§ 313).

Montughi

## Careggi - Villa Medicea

Returning to the *Via Vittorio Emanuele* and resuming our walk, we find the cross-road called « *Palazzo Bruciato*. » Turning to right into the *Chiasso Macerelli* after two kil. we find *Careggi* (*Campus regis*) where is the famous *Villa Medicea*. This Villa was bought in 1417 by Cosimo il Vecchio who gave the order to *Michelozzo* to enlarge and embellish it. Both Cosimo and Lorenzo il Magnifico used to spend most of their time here with their dear friends *Pico della Mirandola* (§ 268), *Agnolo Poliziano* (§ 269), *Landini*, *Del Riccio*, *Marzuppinii* (§ 450), *Filippo Valori*, *D. Acciaiuoli*, *Bartolommeo Scala*, *Leon Battista Alberti* (§ 459), *Giovanni Cavalcanti* (§ 87) and all the celebrated scholars and follower of platonic philosophy taught by *Marsilio Ficino* (§ 23). Here Cosimo died on the 1st of August 1464 and Lorenzo, on the 8th of April 1492.

« Lorenzo on that day was more conscious, than he had yet been, that < his death was near at hand. He had called his son Pietro to him, to give < him his parting advice, and bid him a last farewell. When his friends, who

Careggi

316

« were not allowed to be present at that interview, returned to the chamber, and had made his son retire - as his presence agitated Lorenzo too much - he expressed a wish to see Pico della Mirandola again, who immediately hastened to him. It appeared as if the sweet expression of that benevolent and gentle young man had soothed him a little, for he said to him, " I should have died unhappy if I had not first been cheered by a sight of thy face. ", Pico had no sooner, retired than Savonarola entered and approached respectfully the bed of the dying Lorenzo, who said that there were three sins he wished to confess to him, and for which he asked absolution: the sacking of Volterra; the money taken from the *Monte delle Fanciulle*, which had caused so many deaths; and the blood shed after the conspiracy of the Pazzi. While saying this he again became agitated, and Savonarola tried to calm him, by frequently repeating, " God is good, Good is merciful! ", Lorenzo had scarcely left off speaking, when Savonarola added, " Three things are required of you. ", " And what are they, father? ", replied Lorenzo. Savonarola's countenance became grave, and, raising the fingers of his right hand, he thus began: " First, it is necessary that you should have a full and lively faith in the mercy of God. ", " That I have most fully. ", " Secondly it is necessary to restore that which you unjustly took away, or enjoin your sons to restore it for you. ", This requirement appeared to cause him surprise and grief; however, with an effort, he gave his consent by a nod of his head. Savonarola then rose up, and while the dying prince shrank with terror upon his bed, the confessor seemed to rise above himself when saying, " Lastly, you must restore liberty to the people of Florence. ", His countenance was solemn, his voice almost terrible; his eyes, as if to read the answer, remained fixed intently on those of Lorenzo, who, collecting all the strength that nature had left him, turned his back on him scornfully, without uttering a word. And thus Savonarola left him without giving him absolution; and the Magnificent, lacerated by remorse, soon after breathed his last. » - PA-SQUALE VILLARI. (Translation by LEONARD HORNER).

The death of Lorenzo so affected all his friends that they could find no consolation. His doctor *Pietro Leoni* became insane and drowned himself. In 1529 the Villa was set on fire by *Dante da Castiglione* and other fierce republicans. It did not all burn and the duke Alessandro had it restored by *Pontormo*, *Bronzino* and *Iacone*. In 1780 it was sold to the *Orsi*, who in turn sold it in 1848 to Mr. *Sloane* who spent about one million in restoring it; the Russian Count *Bouturlin* inherited it in 1871. It has lately been bought for 175,000 fr. by Mr. *Segré*. The villa still keeps much of its old structure; there is a pretty court-yard of the XV cent.; a little *loggia* of the XVI cent. with good frescoes and commanding a beautiful view of the environs. The Villa is opened on Mondays and Thursday. (Apply for permission to the Banker *French*, *Via Tornabuoni*, 10 -  $\frac{1}{2}$  fr. fee to the gardener who shows you the villa).

From the gate of the Villa the road divides in two branches. The one just opposite the gate leads to the Church of *Careggi*, *le Pergole*, and will take us to the *Pino* in *Via Bolognese* and by the *Via della Concezione* to the cemetery of *Trespiano* (§ 313). The other one, will take us to the *Fontanella*, the Villa given by *Cosimo il Vecchio* to *Marsilio Ficino*, who died here in 1499. His bust is here with the inscription « *In parvis requies.* »

This road leads to *Monte Rinaldi* and descending into the picturesque valley where the torrents *Terzolle* and *Terzollina* meet and feed several mills, we find the « *Villa Del Corona* » which belonged to the *Doni*, friend of *Raffaello* who visited them here, making from life the portrait of several members of the family.

From here by the *Via delle Masse* we can reach *Le Panche* (§ 528) and return to Florence by another way.

## Excursions outside the " *Barriera delle Cure* , "

Barriera  
delle Cure

317

The continuation of *Via Cavour* after crossing the *Piazza Cavour*, is called *Viale Vittoria*, in honour of Queen *Victoria*, who used to drive through this street on her way to the *Villa Palmieri*, where she spent the springs of 1888 and 1893. This *Viale* takes us to the *Barriera delle Cure*. A very ancient sluice built over the *Mugnone*, used to send the waters of that current into a canal, which, after crossing several meadows, were utilized in washing wool,

silk and linen, which were then dried on these same meadows. This place and the surrounding village were named *Le Cure*, whose name is retained by the present gate.

This suburb is filled with important factories and with the houses of workmen there employed. The two roads to the right, one of which is the *Viale Militare* where passes the tram to *Fiesole* (§ 323), lead to the *Campo di Marte* (§ 687). The street just opposite the octroi (*Barriera*) is the *Via Boccaccio*. At the corner of *Via Sacchetti* is a tabernacle with a Madonna, and several angels carved on stone, a very good work by *Giambologna* but in bad condition.

The first important Villa we meet is the *Villa Palmieri* or *Schifanoia* (drive away tedium) or *Tre Visti* (Three faces) from a fountain with a head of Janus.

Villa  
Palmieri

Tradition says that this was one of the places where Boccaccio used to meet his friends and where he began to compose his *Decamerone*. - *Matteo Palmieri* bought it in 1454. It was used as a lazaretto in 1630. The Palmieri owned it till the beginning of this century, when it passed to the Farhill, who presented it to the Grand-Duchess Marie-Antoniette, by whom it was sold to Lord Crawford. The present proprietor has greatly embellished it. In 1888 and 1893 Queen Victoria spent here the spring, with the Prince and Princess of Battemberg.

Resuming our walk, we soon reach *San Domenico*. (Distance from the Cure 2700 mrs.) (§ 320).

The most convenient way of visiting *Fiesole* is to take the electric-tram which starts every hour from the *Piazza San Marco* (§ 262). - (Fare to *San Domenico* 40 c.; ticket to *Fiesole* and return 1 fr.). Those who go by carriage (about 8, to 12 fr.) should arrange to have the *Badia* (§ 321) included in the trip. The traveler will find it more interesting to return from *Fiesole* by way of *Vincigliata* (§ 330) and *Settignano* (§ 333).

The electric-tram passing by the *Via Lamarmora*, *Piazza Cavour*, *Viale Regina Vittoria*, *Barriera delle Cure*, turning to right in the *Via Alessandro Volta*, an avenue running at the foot of the hill *delle Forbici*, arrives at *San Gervasio*. From here the ascent is steeper and soon *San Domenico* is reached.

## \*\* San Domenico

A church and a monastery of the Dominican order were begun in 1406 in a vineyard situated in a locality called *Camerata*, which was given to a monk *Fra Giovanni Domenichi* by the bishop of *Fiesole* *Iacopo Altoviti*.

S. Domenico

Owing to a lack of money, the construction was stopped, when a rich citizen, *Barnaba degli Agli*, left at his death, the necessary funds for completing the works, with the request that his coat of arms, should be placed over the door of the church which was to be called *San Barnaba*. The three sons of *Barnaba* continued to help in the erection of the monastery, and every wish of the first donor was fulfilled except in regard to the name, for the church was always called *San Domenico*. Several other families amongst which were *Alessandro* and *Antonio di Vitale Medici*, (§ 467) aided also with their gifts this church and monastery which became quite important and included among its monks a number of celebrated men, such as: *Sant'Antonino* (§ 273) the artist *Fra Giovanni Angelico*, *Domenico Buonvicini*, the unfortunate companion of *Savonarola* (§ 276), etc. etc.

320

The church has undergone several changes, but still as it is offers much of interest to the visitor. The choir with the pretty stalls dates from 1593. In 1611 the monks, in order to build the spire and pay some of the expenses incurred by the church, such as the inlaid works of the choir and the pyx by *Oaccini*, sold an « *Annunciation* » by *Angelico* to the duke *Mario Farnese* for 1500 ducats, and replaced the picture with another of the same subject by *Empoli*. \*\* Exquisite is the triptych of the choir by *Fra Angelico* (1501) (restored by *Lorenzo di Credi*); formerly over the high altar; known as the « *Santa Conversazione* » one of the best works by the master. The predella is only a copy, as the original was secretly sold after 1840 by the prior, a dominican friar, and sent to some foreign country. The \*Crucifix painted in oil is by *Santi Tosini*, *Fra Angelico's* father and therefore interesting for the history of Art. In the *Brignole* chapel is a \* wooden Crucifix of the XV century. Of the three chapels to left built by the *Gaddi* family, in the third is an Adoration of the Magi, sketched by *Sogliani* and painted by *Santi di Tito*.



In the *Guadagni* chapel is a \* Baptism of Christ by *Lorenzo di Credi*, which, together with 1500 crowns, replaced the picture by *Perugino* taken to the Uffizi Gallery by the Grand-Duke Pietro Leopoldo in 1786.

When in 1810 the monastery was suppressed, several works of art disappeared, amongst which was the Coronation of the Virgin by *Angelico* now at the Louvre. The convent was sold to the Duke of San Clemente and Count Capponi who adapted it to private dwellings. In 1879 it was again sold to the Dominicans of San Marco but without the frescoes by *Angelico* which had been already disposed of. A little narrow lane opposite *San Domenico* will take us to the *Badia*.

## \*\* Badia Fiesolana

Badia  
Fiesolana

321

It was the ancient cathedral of Fiesole built where the martyr and bishop St. Romulus had been buried; the little chapel near the church where the body was laid, was destroyed only a few years ago. When in 1028 the new church of Fiesole was built this one became an abbey for the Benedictines; they had as successors, monks of another order, who, obliged Pope Eugenius IV, on account of their ill-conduct to drive them away. The monastery was then given, by request of Cosimo the Elder, to the Augustinian order. In compliance with the command of Cosimo the Elder it was re-built by *Brunellesco* and formed a remarkably attractive pile of buildings, with a \*superb *Loggia* near the garden offering a charming view of Florence. According to some critics *Brunellesco* could not have directed the works as he died, it is said, before they were begun; nevertheless one can be almost positive that he made the designs.

The Church with a transept and no aisles, covered with circular vaulting, is of noble proportions and richly decorated.

The part of the façade ornamented with black and white marble belongs to the first structure, older even than San Miniato (§ 673). There are several tombstones belonging to the well known families: *Salviati*, *Marucelli*, *Doni*, *Sassetti*, etc. The doors, in *pietra serena*, of the transept are one of the first works of *Francesco Ferrucci*. The basin for holy-water in the vestibule and the lavabo in the sacristy are by *Gregorio di Lorenzo*.

In the *Refectory* is a quaint fresco by *Giovanni da San Giovanni*, representing angels ministering to Christ in the wilderness; the reading-desk is by *Brunelleschi*.

This monastery, greatly favoured by the Medici, was often the residence of the Platonic Academy, and here *Pico della Mirandola* (§ 268) worked at his exposition of Genesis. Here also, Giovanni De Medici, later Leo X, took the cardinal robes. When the monastery was suppressed, the printing-office of *Francesco Inghirami* was established here. In 1876 the Badia was bought by the *Padri Scolopi*, well known and appreciated for their excellent schools.

At *San Domenico* the road divides: by the old road to the left, Fiesole is reached in 20 min.

The first Villa on this road is still called *Riposo de' Vescovi*, as the place where the bishops of Fiesole on their way from their residence in Florence, stopped for a short rest leaving here their carriages and mounting instead a chariot driven by oxen. Next come the villas *Sueca* and *Mantellini*, which belonged to *Baccio Bandinelli*; the fountain near the latter villa is by that artist. Opposite this villa was the inn of « the three maids » (*Le Tre Pulzelle*) where Leo X stopped on his way to Fiesole in 1516. Higher up a passago above the road connects the two villas, formerly Medici, now *Rondinelli-Vitelli*. Last comes the magnificent *Villa Spence*, the little oratory of *Sant'Anselmo*, the church of *San Girolamo* and finally *Fiesole*.

The *Villa Spence*, which can be visited, was built in 1458 by *Michelozzo Michelozzi*, by order of Cosimo « il Vecchio » and was, under Lorenzo « il Magnifico », one of the favorite meeting places of the Platonic Academy with *Poliziano* (§ 269), *Pico della Mirandola* (§ 268), *Cavalcanti* (§ 87). It was in this villa, during a feast given in honour of the young cardinal Riario, that both Lorenzo and Giuliano de' Medici were to be killed, by arrangement of the members of the Pazzi's conspiracy. But the absence of Giuliano hindered the execution of the plot which, unfortunately, was carried out in Florence later on (§ 28). Cosimo III sold this villa in 1671 to the *Del Sera*, whose coat of arms can still be seen in one corner of the large terrace. It went then to the *Durazzini*, the *Borgherini*, the *Albergotti* and was bought in 1772 by the countess d'Orford; it later belonged to the *Mozzi* and finally to the English

From  
the Badia to  
Fiesole

322

Villa Spence



artist William Spence, who gathered here a rich collection of interesting things amongst which is an authentic portrait of Lucretia Borgia by *Dosso Dossi*.

The little church of *Sant'Ansano* is one of the oldest known and was already a parish in the X century. In 1795 the canon *Bandini*, a famous author, bought it, gathering here a collection of artistic treasures with many of *Della Robbia's* works, leaving it all at his death to the Cathedral of Fiesole. Here are works by *Fra Beato Angelico* (\*two panels, the Virgin with angels and the Crucifix with St. Dominic and St. Francis kneeling; the Virgin and Child, the martyrdom of St. Peter martyr; underneath the Last Supper), *Botticelli* (\*\*four panels: triumph of Love, of Chastity, of Time, of Christ), *Giotto*, *Taddeo Gaddi*, *Donatello*, *Michelangelo*, etc.

In the church of *San Girolamo*, made from design by *Brunellesco*, are frescoes by *Ferrucci* and *Benvenuti*.

The new road (to the right) where the tram is, winds gradually upwards, passing several pretty villas, amongst which, to the right, below the road is the *Villa Lander*, where Walter Savage Lander lived for many years and died in 1864. Passing then before the gates of the *Villa Spence* and the *Villas Krauss*, skirting the south side of the ancient Etruscan wall we arrive at *Fiesole*.

## Fiesole

Amongst beautiful Italy's ancient towns, whose origin is lost in the far away past, Fiesole was certainly one of the most important, although of its past splendor there only remains the name. Every Latin historian spoke of it; it was repeatedly said that Fiesole was built by a colony of *Tirreni*, by the *Pelasgians* and finally by the *Phoenicians*. What is certain is, that it was one of the richest, most powerful and strongest of the Etruscan cities. When Rome became all powerful, Etruscan liberty was lost and also Fiesole had to submit to the proud city. Then becoming a Roman colony it lost its ancient character, changed its simple habits to more gorgeous ones and grew to be quite a Roman city as the remains of some of its monuments can still testify. But when the Roman grandeur began to decline and the barbarous conquerors from the North came to invade Italy, Fiesole was considered a most desirable acquisition and was several times sacked, the inhabitants killed and the principal monuments torn down. From 540 dates the decadence of Fiesole. Some historians assert that Fiesole was ruined by Florence and give the date of its destruction (1010) but others pretend to affirm that this unfortunate town owes its decline more to time and the indifference of its inhabitants impoverished by vice and luxury. The destruction of the old Roman and Etruscan monuments was caused also by the building of new edifices upon the ruins of the former; and it is said that several marbles from Fiesole were taken to Florence for embellishment of S. Giovanni (§ 47) and S. Miniato (§ 673).

Naturally some of the most ancient families of Florence come from Fiesole such as: *Adimari*, *Corsi*, *Covoni*, *Falconieri*, *Guadagni*, *Macci*, *Pazzi*, *Strozzi*, etc. and many of them retained either the moon, or the colour of Fiesole in their coats of arms.

In middle ages the town had no importance whatever and was not ruled by its own *Gonfalonieri* and *Podestà* until 1515.

Now Fiesole is composed of a large square, a few narrow lanes and some groups of houses such as *Borgunto* and *Corsica*. There are about 4000 inhabitants. The principal industries are the manufacture of straw, agriculture and the excavation of stone. It is the residence of a bishop and a favorite summer resort with Florentines - although from the steps of the Cathedral it is only 296 meters above the level of the sea.

Fiesole gave birth to many celebrated men. We will simply name the family *Ferrucci* so full of artists of so great merit, the *Rossi*, *Simone da Fiesole*, *Sebastiano del Tadda*, who was one of the *Ferrucci*, the architect *Pettibrossi*, the engraver *Della Bella* and *Filippo Mangani*, who, from a simple farmer, became so well known as a scholar of Latin and Greek and philosophy as to cause Newton himself to marvel, etc. etc. But *Mino*, the great sculptor, generally known as *Mino da Fiesole* was not born here; his birthplace was *Poppi* in the *Casentino*, but as he lived and studied here and his best works are to be found here, Fiesole should be proud to claim him as one of her sons and give him the right to the name of *Mino da Fiesole*.

Fiesole

323

## The Cathedral

The  
Cathedral  
324

This church, perceived as soon as we reach the spacious Piazza of Fiesole, was founded in 1028 by the bishop *Iacopo Bavaro* as he thought the ancient cathedral *Badia* (§ 321) too far away to be attended by the Fiesolani. The stones and columns of some ancient ruined edifices were used to build the new one. It is in the form of a Basilica, the sixteen columns dividing the three aisles are not equal in size and with the exception of three have rough capitals; the three must have been taken from a Roman temple, as they show the elegance of sculpture and form of the Roman style. The long and narrow windows are quite in the Lombardian style. The recent restoration of this Church (1885) greatly improved it, as the work was conducted with skill, keeping all which was basilical and destroying all the work added after 1300, which was out of character and *barocco*.

The choir is raised above the level of the church as all the Basilicas are and under it is a spacious crypt.

\* The baptismal font, very ancient, was taken from the church of Sant' Alessandro (§ 329). The organ-loft, the pulpit and other accessories are more modern but made according to the style of the time. On the entrance-wall, over the door, \* St. Romulus, with rich frame of the *Della Robbia's school* (1521 *Giovanni?*). On a pillar, to the right of the lower central altar, a fresco: St. Sebastian, by *Perugino*.

In the North transept the altar furniture with statues is by *Andrea Ferrucci*.

Going up the choir, by the stair to the right, we find the \*\* *Salutati Chapel* containing a \* Monument of Bishop *Salutati* († 1465) with the bust of the deceased and above a fine sarcophagus by *Mino da Fiesole*. \*\* The altar has a marble triptych representing the Virgin with the Infant Jesus and St. John, St. Romulus and St. Leonard. It is the masterpiece of *Mino*, who reached here perfection, especially in conception and ornamentation. The frescoes belong to the *School of Botticelli*. They show here, the chair of *Sant' Andrea Corsini* in a tabernacle ordered by Pope Clement XII, who was himself a Corsini.

The façade of the church built by Sant' Andrea Corsini, who was bishop of Fiesole from 1349 to 1373, has been completely restored.

Palazzo  
Pretorio  
325

On the East side of the piazza is the Palazzo Pretorio, a poor construction of the XIII century. It was the residence of the Magistracy of Fiesole and bears on the façade, under the portico and in the vestibule the coat of arms of the different *Podestà* (Note A) with their names and the year in which they held office. These dates extend from 1520 to 1808. The first floor is used as a public school, the post and telegraph office and on the ground floor is a Museum opened in May 1874, which will greatly interest the archaeologist. It contains vases, lamps, coins, marbles, bronzes inscriptions and fragments found in the excavations made in Fiesole. (*Tickets for admission are obtained at the ancient theatre* (§ 327). Next to it is the *Marchini straw manufactory*, which can be freely visited.

S. Maria  
Primerana  
326

The church next to the Palace is called S. Maria Primerana and dates from the X century. It was in this church that the *Podestà* and *Gonfalonieri* (Note A) of Fiesole came on the second Sunday of May to take the oath of office, as well as the Bishops of Fiesole, after their election. Above the high altar is an image in the Greek style which was often carried to Florence during public calamities as a power of performing miracles was attributed to it. In this church can be seen an altar by *Della Robbia*. At the foot of the cross (1442) a wooden crucifix by *Andrea Ferrucci*; \* two marble bust by *Francesco da San Gallo*, etc.

The column in the middle of the Piazza was placed here in 1799 when the Grand-Duke Ferdinando III was restored to Florence, on the same spot where, in 1798, was planted the tree of liberty, during the French invasion.

Behind the Cathedral is the \*\* *Ingresso agli Scavi* (50 cent.). We first reach a well-preserved fragment of the Ancient Etruscan Wall, and next, the entrance of an Ancient Theatre.

Ancient  
Theatre  
327

It was formerly known for the *Buche delle fate* (the holes of the fairies) for the many holes there, which, according to tradition were filled with treas-



Ancient Etruscan Walls

ures over which *fairies* kept guard. In 1809 the Prussian Baron *Friedman of Shellersheimb* begun the excavations which were attended with good results, discovering a Roman theatre, with sixteen tiers of stone seats, in a semicircle 37 yds in diameter. The stage faces the South.

From here is enjoyed a fine view of the valley of the Mugnone through which runs the new railway to *Faenza* by way of *Mugello*.

Opposite the Cathedral on the west side of the Piazza are the **Episcopal Palace and the Seminary**.

The former was built at the same epoch as the Cathedral and was embellished by *Sant' Andrea Corsini*, and by the bishops *Altoviti*, *Ginori* and *Cattani da Diacceto*.

Next to it is the **Oratory of S. Jacopo Maggiore** with a good painting, the Coronation of the Virgin, by *Lorenzo di Bicci* restored by Professor *A. Marini*.

The power of the Bishops of Fiesole was great and they still retain the title of Counts of *Turicchi*.

The **Seminary** was built in 1637 by Mgr. *Lorenzo della Robbia* last of the family. It has always been embellished and augmented by the Bishops of Fiesole and there is now a meteorological observatory founded by the Bishop and the Italian Alpine Club. A beautiful Panorama can be enjoyed from the terrace. For visiting it apply to the Director.

The site of the old Acropolis of *Faesulae* is occupied by a *Franciscan Monastery* (*ladies are not allowed to visit it*) reached by the street ascending to the West, opposite the cathedral. On our way to it we find the **Church of Sant' Alessandro** formerly a heathen temple and built (according to tradition) by Theodoric, king of the Goths - and therefore the most ancient Basilica in Tuscany. It was formerly the most important church of Fiesole and children were baptized here. Ruined in 1580, restored by the two Medici Antonio and Alessandro (§ 497) in 1639; it was reduced in 1794 to a cemetery until in 1814 it was again restored to a church. Nothing of special interest except the 15 antique columns of « cipollino, » is to be seen.

The Church of **San Francesco** stands right on the top of the hill and was built together with a small convent in 1225 by some Augustinian monks. Known under the name of hermits of *Santa Maria del Fiore*. When in 1352 they left the convent for the one on the *Lungo il Mugnone*, this place was given to the Franciscans, who enlarged it, putting it in its present state and

Episcopal  
Palace

328

Church of  
S. Alessandro

329

Church of  
S. Francesco



here the monks came to live in 1407. The plateau in front of it commands one of the most splendid and extensive views of the valley of Florence, finest at sunset, including all the country from the mountains of Casentino to those of Carrara. From the edge of the wood behind the convent a fine view of the Apennines and the Mugnone valley is obtained.

In the church is a «Coronation» by *Piero di Cosimo* (1480) in the cemetery is the chapel in memory of the sculptor *Duprè* (§ 651) with sculptures by his daughter and frescoes by *Ciseri*.

330

From the Piazza of Fiesole one can take nice excursions. To the *Belvedere* (400 Mrs) and to the *Madonna del Sasso* (7 kms).

But having a carriage we should advise returning to Florence by Castel di Poggio the date of whose origin is unknown. It was formerly a fortress belonging to the *Del Manzecca* and was amongst the castles taken by the Florentines. It was then possessed by different families until it went to the *Forteguerri* of Pistoia, who still own it.

The Church of Vincigliata, with its bell-tower in stone, bearing the arms of the *Alessandri*, was already built in 1200. Nothing remains of its past greatness.

## \*\* Castello di Vincigliata

Vincigliata

331

This castle as well as the church belonged to the *Alessandri* but was in an absolute state of ruin when in 1855 it was bought by the English Gentleman Mr. Temple Leader, who restored it and fitted it up in the medioeval



Castello di Vincigliata

style (Visitors are admitted on Sun. and Thurs. between 8 and 5 - attendant 1 fr. For tickets apply at Piazza Pitti No. 14). This beautiful castle is full of artistic treasures, amongst which is an \* Annunciation by the *Della Robbia*,



beautiful collection of arms, and some \*remains of the Orti Oricellari (§ 534). In the cloister is an interesting well and a \*sarcophagus, and in the refectory a \*Last supper by *Santi di Tito*.

From this castle we can go to **Maiano** where, on the way, we are able to see the stone quarries which serve for building material all around Florence. From here was taken the stone for the *Strozzi Palace*, *Santa Croce* and *Santa Maria del Fiore*.

The **Church of Maiano**, lately restored by Mr. Temple Leader, has a good picture and a monument of the XVI century. There was formerly a Monastery of Benedictines where the Bishops of Fiesole stopped on their way to take possession of their seat; and is now a farm - house belonging to Mr. Temple Leader. Here were born *Giuliano* and *Benedetto da Majano*.

From *Majano* we can return to Florence by the *Via dell'Arcolaio* leading to the *Porta alla Croce* (§ 611) or by the *Via del Salviatino*, also ending with the *Campo di Marte* (§ 687) and *Porta alla Croce*, where on our way we find the *Villa il Vivaio* which belonged to the *Valori* and the *Villa il Salviatino*.

By taking a rather long drive we can reach **Settignano**, a nice village, the home of all the stone cutters who worked in Florence and where the great *Michelangiolo* lived with his nurse. (In the *Via Nuova* at No. 20 is the villa belonging to that master where is still a head drawn with coal by *Michelangiolo* himself. Fee 50 cent.).

According to tradition, this village was founded by Septimius Severus, hence the name of *Settimiano* changed into *Settignano*. Therefore a statue was erected in the middle of the Piazza (1559); now the head has fallen but inscriptions, boasting that the people of Settignano were known all over the world for their works, still remains. The other statue was placed there in memory of *Niccolò Tommaseo* (§ 610) who was buried in Settignano according to his wish. In the church is a Madonna by *Giovanni della Robbia*, a Resurrection (3d altar) by *Maso da San Friano*, a crucifix on the high altar (XV century) the altar of the Holy Host and the pulpit by *Buontalenti* (1602).

On the way to Florence one can stop at *San Salvi* (§ 686).

Maiano

332

333

Settignano

## Via San Gallo

And now let us walk through the **Via San Gallo**. At our left (No. 105) we find the Convent of *Regina Caeli*, or of *Chiarito*, or more commonly called « *Le Mantellate* » founded in 1343 by *Chiarito del Voglia* and his wife *Costanza Dolcibenti*. *Eugenius IV* suppressed the nunnery which originally existed there and gave the building to the Agostinian friars; *Niccolò V* returned it back to the nuns in 1453. In 1747 it was converted into a select Boarding-School for young ladies.

Via S. Gallo

334

To the right we see the *Military Hospital* founded on the site of the Church and Convent of *St. Anna*, joined to the Church of *San Clemente*. *Sant'Agata*, built in 1085 was for a long time a convent and there lived two daughters of the Duke *Alessandro de' Medici* (§ 234). It was united to *San Clemente* in 1818. Now both these buildings are used for a *Military Hospital* and the Church of the Hospital is *Sant'Agata*, whose façade, of Doric order, was built in 1592 with a legacy of the *Senator Lorenzo Pucci*, whose coat of arms: a moor's head - is seen above the door. - Inside the church are some rather good paintings by *Alessandro Allori*. The *Via Sant'Anna*, on the same side, was opened in 1828 by demolishing a house and an orchard belonging to the Convent of *Santa Lucia*. This convent was situated where are now the new buildings of *Comm. Fabbri*.

It was built 1291, with the helps of alms collected by some Dominican nuns, in whose possession it remained until 1435, when Eugenius IV gave it to the Carmelite friars. After having changed owners several times this convent was given in 1484 to some Dominican friars who, with Savonarola at their head, enlarged it and embellished it with the assistance of money given by several Florentine ladies. When, under the French domination, all the convents were suppressed (1808), this one was changed into an hospital for skin diseases, with an adjoining establishment for baths well known in Florence. A few years ago the whole building was demolished and the establishment of baths was transferred to an elegant building constructed by the Administration of the Hospital of S. M. Nuova (§ 500) in the new neighbouring street « *Bonifacio Lupi*. »

Hospital  
Bonifazio

On the opposite side is the **Hospital** usually called **Bonifazio**, which was built by *Bonifazio Lupi*, Marquis of Soragna a valorous captain of the Florentines against the Pisans - in 1362. - Not obtaining the permission of raising his own tomb in San Giovanni, he built this Hospital, begun in 1377 and opened in 1387, spending about 27,000 florins. It was placed under the patronage of the *Guild of Foreign Wool Merchants* (*Arte di Calimala*) and was later enlarged by joining to it several convents and hospitals which surrounded it. The Grand-Duke Gian Gastone restored it and enlarged it, and later in 1787, after some improvements made by Pietro Leopoldo, became an asylum for lunatics and for incurables. During this last restoration the external portico was rebuilt by *Giuseppe Salveti*. A marble inscription under the portico commemorates the liberality of Pietro Leopoldo. Lately the lunatics were transferred to the new Asylum at San Salvi (§ 685) and the Hospital was made smaller by the opening of *Via Bonifacio Lupi*.

Pandolfini  
palace  
335

At No. 74 is the *Pandolfini palace*, begun in 1520, after a design of *Raffaello* by *Giannozzo Pandolfini* Bishop of Troia - on the site of an Ancient Monastery - San Silvestro. *Ferrando*, his nephew, continued it and it was finished by *Filippo* in 1620. *Giovan Francesco* and *Aristotile da Sangallo* had successively the direction of the works. It seems that the design of *Raffaello* was not followed faithfully, because the right wing has no ground floor - but, as it is - it remains one of the most elegant palaces in Florence of a marvellous purity and simplicity of style. The critic *Bacciotti* finds the door too heavy and the windows of the ground floor in their moulding and outlines too light to be in accordance with the Doric architecture of the building but they are both consistent with the imposing effect of the whole. The cornice is a type of classical beauty and the Ionic windows of the first floor are extremely beautiful. The restoration made in 1875 by order of Count Alessio Pandolfini was quite successful. A Latin inscription under the cornice records the name of the founder and the date.

Few families in Florence can boast the celebrity of the **Pandolfini**. Originally from Signa, the founder of the family, *Ser Pandolino de' Renuccino* took part in the battle of Monte Aperti (1260). When established in Florence they soon filled important places in political life as magistrates, ambassadors etc. In 1528 twenty eight *Priori* and twelve *Gonfalonieri* (Note A) had already belonged to that family. Several members became bishops and cardinals and the State entrusted other members with the most difficult and important missions. They have all been patrons of Art and many distinguished literary men.

*Giannozzo*, who built the palace, has his monument, by *Mino da Fiesole* in the Badia (§ 349). The chief of the family now is cavalier of honour of H. M. the Queen of Italy.

Their arms consist of three golden dolphins on a blue field surmounted by a red label with the three gold lilies - of the *Maison d' Anjou*. - *Giannozzo*, by a concession of the *Maison of Aragona* added to the upper left side of the shield a gold vase with three flowers on a white ground.

Near the Pandolfini Palace is the Church of *San Giovannino de' Cavalieri*, which, under the name of the Saint Mary Magdalene was founded in 1321 by *Sapia*, wife of *Gallo Sacchetti* and by *Cambio de' Cambi*. In 1552 the Nuns of St. John of Jerusalem, whose convent had been destroyed by the siege, took possession of the convent and the church, which was named after them. The cross of Malta is still seen above the door.

The next street to the right is *Via delle Ruote* where in the little Church of *Santa Maria Assunta dei Battilani* (wool-carders) were held the meetings of the Florentine insurgents of the XIV century, the *Ciampi*, led by *Michele di Lando* which ended in the *Tumulto dei Ciampi* (the Riot of the Ciampi. 1378). On the pillars of the door are carved the combs of the carders. Inside is a portrait of Michele di Lando (*The keys at No. 20 1<sup>st</sup> floor*).

Coming back to *Via San Gallo* at No. 45 is the house built by the artist *Santi di Tito* and where he died in 1603. At Nrs. 62-64 is the house of *Baccio d' Agnolo*. Continuing on our way we find, to the right, at Nr. 33 a palace built in 1775 by one *Pucci* on the site of another hospital and which belonged later to *Mr. Felix Le Monnier* - a Frenchman who came to Florence and opened here a celebrated publishing house of modern literature. On the first floor is the office of « *The Nazione* » the oldest of the political papers of Florence.

At the corner of *Via degli Arazzieri* is the Church *dei Pretoni*, formerly a refuge for secular priests, who happened to arrive as strangers to Florence. On the pavement is a singular epitaph over the grave of a Florentine wit, the parish-priest *Arlotto* († 1484). The inscription is:

\* Questa sepoltura il Piovano Arlotto fece fare  
Per sè e per chi ci vuol entrare. \*

(*This sepulchre was built by the parish-priest Arlotto — For himself and for all who may desire to enter*). The decoration of the Church is by *Balducci* (XVI century).

Pandolfini  
family  
336

S. Giovannino  
de' Cavalieri  
337

Via  
delle Ruote  
338

339

Church  
dei Pretoni



Cenacolo  
by Andrea  
del  
Castagno  
340

At the other corner of *Via degli Arazzieri* is the Convent of *Santa Caterina* now occupied by the Military Command, as we have already said (§ 262) and facing this building at the corner of the *Via 27 Aprile* is the ancient Convent of *Sant' Apollonia*, founded in 1339 by *Piero di Mino dei Buonarroti* and used now as a magazine for military stores.

Notwithstanding the recent restoration the external aspect of the convent and the neighbouring church are not much changed. It is said that *Michelangiolo*, who had a niece in this convent gave the design for the door of the church. The only part now opened to the public is the Refectory containing among other paintings the « *Cenacolo* » (Last Supper) by *Andrea del Castagno* which is entered by a side door in the *Via 27 Aprile*. (Open daily 10-4. Entrance 25 cts. Sundays free).

Although there are some faults of perspective this fresco is a masterpiece of life and brightness and can be without doubt attributed to the skilful artist *Andrea del Castagno*. The composition is vigorous and full of power and the faces of the Apostles, and their broad shoulders show the men of the people that they really were, who afterwards became by their faith our leaders in religion. The attitude of Saint Thomas is excellent. Even if we did not tell you that this Saint is the third on the left from the Saviour you would recognize the fact. His face, the expression, show the doubt that always haunted St. Thomas. Above the last supper is a Crucifixion, a fresco by the same artist.

On the other walls are nine portrait-figures among the finest works of *Andrea del Castagno* (1445). They were transferred here from the *Bargello* (1891) but originally they belonged to the *Villa Pandolfini* of Legnaia.

Beginning from the left of the entrance door they represent:

\*\* 1. *Pippo Spano*, really *Filippo Scolari*, the patron of the artist *Masolino* - one of the best figures.

\* 2. *Farinata degli Uberti* (§ 130).

3. *Niccolò Acciaioli* founder of the Certosa (Chartreuse) near Florence (§ 661).

4. *Cumean Sibyl* (Poor).

5. *Queen Esther*.

6. A very poor portrait of *Dante* (§ 417).

7. *Petrarch* (§ 132).

8. *Boccaccio* (§ 130).

9. (To the right of the entrance). *A Queen*.

In the first room are pictures brought from suppressed convents and churches around Florence.

Returning to *Via San Gallo* at the No. 10 is a beautiful palace built after a design by *Gherardo Silvani* (1634) by the family *Castelli* - who joined to it the house where the sculptor *Benedetto da Majano* was born (1452-1498). Later on, the palace belonged to the *Marucelli* (§ 261) and finally to the family *Fenzi*. It was later on occupied by the suppressed Tuscan National Bank. On the little square near this palace was a Church dedicated to *San Basilio*. Now it is a Protestant Church. A Tabernacle with a Madonna at the corner of this church was removed to No. 14 *Via Guelfa* when the it became the property of protestants. Opposite this church, the corner between *Via de' Ginori* and *Via Guelfa* is called *il Canto alla Macina* because in ancient times a mill-stone was embedded in the wall in memory of a very ancient mill, which



existed there when the *Mugnone* flowed through *Via dei Ginori*. On this mill-stone the father *Lainez*, a Jesuit and friend of *Lojola*, has often preached to the Florentines in order to induce them to found a convent for the Jesuitic order.

From this point the *Via San Gallo*, changes its name in *Via de' Ginori*, where to the left at No. 16 we find the house where lived and died *Luigi Pampaloni* (1791-1847) a good sculptor as says the marble inscription over the door.

At No. 17 is the *Garzoni Palace*, former *Tolomei*.

The latter is an old Florentine family whose arms are a gold band with three green vine leaves on a blue field - and above it the red lambel with the three gold lilies of the *Maison d'Anjou*.

Via  
de' Ginori  
341

Garzoni  
family

Inside the palace is a good « Holy family » by *Albertinelli*.

At No. 15 at the corner of *Via Taddea* is the house *Taddei*, where one *Taddeo* great protector of Art, entertained *Raffaello* in 1505. A marble slab with an inscription commemorates this visit.

Again to the right (No. 11) is the *Ginori* palace which formerly belonged to *Bandinelli*, who died there in 1559. It is a palace in the style of the first Renaissance with a beautiful court, recently restored and decorated with taste. The great saloon on the first floor is very beautiful. Among the works of art in this palace are a St. Sebastian of the school of *Andrea del Sarto* and a round \*\* picture - the Holy Family with St. Jerome, the lion, St. Bernard and the devil - one of the most perfect compositions by *Luca Signorelli*. The frame also is of that time.

Ginori  
palace  
342

The *Ginori* family came to Florence from Calenzano about 1304 - and is one of the most popular in this city. Several of the members have been soldiers, statemen, ambassadors and magistrates. In 1740 *Senator Carlo Ginori* - who had already built houses and villas in his marquisate of Ripabella, opened at Doccia the well-know China factory (§ 531) that his family still possesses. A man of great talent, culture and bravery, he armed a ship at his own expense and sent youngmen to learn in the principal factories of Europe and China. By his special care, were brought for the first time to Europe very rare plants and the gold fish which now cultivated and acclimated adorn the fountains of all our gardens. The present head of the family, *Marchese Carlo*, takes an active part in Italian politics. He is deputy to Parliament.

Ginori  
family  
343

The arms of the *Ginori*, which are over the door, are : a gold band with three blue stars, on a blue ground. A branch of the family added in the upper part of the shield a gold lily ; a privilege granted by king *René d'Anjou*.

At No. 3 is a house restored in the XVI century, but whose original architecture was in great part respected.

Neroni  
family

It belonged to the *Albizi* and before them to the family *Neroni*, which was for a time during the XIV century quite popular in Florence. First friends of the *Medici* they became later enemies of that party. Their arms are still to be seen over the palace : A silver pile sprinkled with azure on a red ground.

Opposite this palace is the back of the *Riccardi* Palace where at No. 24 is the Police-office of Florence and on the second floor of No. 4 is the celebrated *Riccardiana Library*.

The  
Riccardiana  
Library

The **Biblioteca Riccardiana** was founded about 1600 by *Riccardo Riccardi* and opened to public in 1715. When in 1842 it was found to be a sad necessity to sell it by auction, the Community of Florence was enabled by the Government of Napoleon I to buy it at the price of 131,000 frs. This collection is important for the history of Florence and ancient literature.

Worthy of notice are: The Mss. of Plinius the young, of the X century; the autographs of the *Storie Fiorentine* by *Machiavelli*; the French Mss. of the History of Venice up to 1275. The two Mss. of the *Divina Commedia* one No. 1040 with the authentic portrait of *Dante* - and the other No. 1010 written by *Francesco di Ser Nardi*, bearing the coat of arms of the *Alighieri* (XIV century). No. 1532, chronicles of *Giovanni Villani*.

In the room to right are placed under four glass cases the most precious Mss.: a Virgin with miniatures by *Benozzo Gozzoli*, the *Convito* by *Dante* with notes by *Tasso*, precious autographs of *Savonarola*, *Landino*, *Ficino*, *Salutati*, *Poliziano*. A *Dante* illustrated by *Sandro Botticelli*, etc.

This Library is connected with the *Moreniana* founded by the scholar *Moreni* and belonging to the Province.



## WALK IV

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**Via del Proconsolo - Badia - Bargello - San Fi-  
renze - San Martino - Casa di Dante - Via del  
Corso - Borgo degli Albizi - Mercatino di  
San Piero - Via dell'Orivolo**





## Via del Proconsolo



Lamp-Bracket (XVII century)  
by Giulio Serafini

ia del Proconsolo, named after one of the Florentine magistrates (Note *D*) begins at the eastern corner of the Piazza del Duomo, near the Sasso di Dante (§ 68) and ends in Piazza San Firenze (§ 369). A few steps from the Piazza del Duomo, we find to the left a small square with a little church called St. Maria in Campo (St. Mary in the Field) probably because it was built in a field outside the first circuit of walls - or because built on the site of the Florentine Champ de Mars. - Since 1216 together with the neighboring modest house, it has belonged to the Bishops of Fiesole. This property gave rise to the many quarrels between the Florentine clergy and that of Fiesole about the ecclesiastical jurisdiction of the parish appertaining

to that church. Several bishops of Fiesole are buried there.

At No. 12 the telegraph offices occupy a palace commonly known as: "**Non Finito**," (unfinished). It was begun in 1592 by Alessandro and continued by Roberto Strozzi after a design by *Scamozzi* on the site where formerly stood the Loggia, the towers and the houses of the Pazzi (§ 382). The architecture is *barocca* (odd), yet severe and imposing. Several architects tried to finish it but it has always remained incomplete. Over the door, opening in Borgo degli Albizi, is a very elegant little *loggia*. The three crescents, arms of the Strozzi, are reproduced above the doors and the windows.

At No. 8, on the other side of *Borgo degli Albizi*, is the splendid Pazzi palace, later Quaratesi. The Pazzi family (§ 382) in the time of its greatest power owned all the houses and palaces extending from this corner through the entire *Borgo degli Albizi*. This corner was therefore called (and still keeps that name) **Canto de' Pazzi**. The palace at No. 8 was built by Andrea and his son Iacopo Pazzi before 1470, after a design attributed with authority to *Brunellesco*. It is one of the most artistic buildings in the town and one of the best edifices of the Florentine Renaissance. The lower floor is of the Rustic order

Via del  
Proconsolo

344

Telegraph  
office

345

Canto  
de' Pazzi

346

and the exquisite and elegant architecture of the upper stories forms a most successful contrast. The cornice is exquisite and the ornamentation of the biforate windows of the façade is a marvel. The court is surrounded by a gallery supported by columns of the Composite order of a very beautiful design and is adorned with medallions containing heads copied from the antique.

At the corner of the palace are the arms of the family - attributed by tradition to *Donatello* - and it is near this corner that on Holy Saturday the *Carro* comes with its last fire works. Every detail of the external decoration has a significance: the garlands of stones tied together and the vases of fire which decorate the windows, allude to the stones from the Holy Sepulchre carried to Florence by Pazzo di Ranieri. After the Pazzi conspiracy (§ 28) the corpse of Iacopo was dragged here by the mob and thrown, head first, against the door of this palace. Later the palace was confiscated and was used for some time as « *Mont de Pieté* » (pawn-shop in Italy); then it belonged to the two Marquises Cybo di Massa (who, towards 1534 introduced into Florence the use of carriages, and one of whom was the favorite of Duke Alessandro). From them the Palace went to the Strozzi (§ 91) then to the Quaratesi. In 1843 it was bought by Baron de Rast, a German who, after his death, left it to the town of Cobourg.

Continuing along the Via del Proconsolo we find to our right the church of Badia.

### The Badia

Origin  
of Badia  
347

The abbey of *Badia* was founded towards the end of the X century by Count Ugo, or, more correctly, by his mother Willa, daughter of Boniface and wife of Obert, both marquis of Tuscany.

An old tradition tells us that one day count Ugo went hunting and lost his way in a forest, where he met some black and deformed creatures who were tormenting other men with fire. In answer to his question he was told that those were demons tormenting human souls and that the same would happen to him if he did not amend his life. Frightened by this vision, on his return to Florence he immediately sold his properties in Germany and with the money founded seven Abbeys, among them that of Florence. His mother Willa joined in this charitable work, contributing especially to the Badia of Florence, to which she assigned several towns and estates and which she bestowed on the Black Benedictines. Many of our learned antiquarians and especially Count Luigi Passerini believe the countess Willa to be the founder of the Badia, notwithstanding the legend and the custom which lasted till lately of commemorating on St. Thomas day the death of Count Ugo with a discourse pronounced in his praise by a noble Florentine youth during the celebration of the Mass.

Before the Palazzo Vecchio was built, the *Gonfalonieri* (Note A) with their Notary resided in houses near this convent the remains of which, after a serious fire, were incorporated with the Badia. In 1286 *Arnolfo di Cambio* enlarged the church by order

of the Signoria, who had used some of the ground belonging to the monks, in order to build the Palace of the Podestà. Nowadays it would be difficult or impossible to retrace the work of *Arnolfo* except in the dark façade on the side facing *Via Ghibellina* and which is now the principal entrance, because in 1625 it was renewed almost from the foundations with designs by *Matteo Segaloni*.

The pretty and elegant hexagonal campanile with Gothic decoration, was built in 1320 by order of the Pope's legate, Cardinal Giovanni degli Orsini, on the model of the former, which had been pulled down by the *Priori* of the Republic, because the Abbot of the Badia had ordered the bells to be rung to summon the Florentine nobles to his aid, since he did not want to obey the decree passed by the *Priori* obliging ecclesiastics to pay their share of the war-taxes.

The double flight of steps and the doorway were constructed in 1495 by *Benedetto da Rovezzano* at the expense of Pandolfini - as the ornamentation of dolphins records. It was renewed in 1870. The lunette above in the style of *Andrea della Robbia*, is by *Benedetto Buglioni*.

(It is best on account of the light to visit the interior in the morning). A short passage leads from the principal entrance to the church door. Before entering it we see in the \* sumptuous corridor decorated with columns, two pretty chapels (generally closed; apply for permission to visit them to the sacristain): one contains five tombs of Pandolfini by *Benedetto da Rovezzano* - the other contains a good picture of *Giotto's school*, the descent from the Cross.

The church is in form of a Greek Cross.

Immediately to our right we find the \* monument by *Benedetto da Rovezzano* to *Giannozzo Pandolfini* († 1457) a great statesman who signed the treaty of peace between Florence and king Alfonso of Naples. The monument is under a low arch exquisitely carved with fruits. Next to this is the \*\* beautiful altar by *Mino da Fiesole* with the Virgin, St. Lawrence and St. Leonard - greatly resembling the one in the Cathedral of Fiesole. In the right transept is \* the tomb to *Bernardo Giugni* († 1466) by *Mino da Fiesole*. He is represented lying on his bier - the head and hands are very fine and natural. The whole is enclosed in a grand architectural frame. The choir has remarkable wood carvings by the brothers *Francesco* and *Marco del Tasso* - the ornamental designs (exquisite) are with the symbols of the four evangelists. The upper part of the desk is modern.

In the left transept is a \* beautiful monument to Count Ugo, finished in 1481 at the expense of the Monks. It is a remarkable piece of work. The attitude of the whole figure expresses perfect repose. It is generally attributed to *Mino da Fiesole*, although many critics find in it the style of *Rossellino*.

In the chapel of San Bernardo (left of the entrance) in this transept are the tomb with a bust of the diplomat Count Fantoni († 1725), the stone to the memory of the Scotch Abbé Bernard Stuart and a very good \* lunette by *Luca della Robbia* - a Virgin and Child - the Child dignified, yet timid; the angels reverent; the Virgin tender and lovely. This is one of the best compositions of the master.

Above the altar is the \*\* splendid picture, very well preserved, by *Filippino Lippi* (1840). It represents Saint Bernard visited by the Virgin followed by Angels - and the portrait of the donor *Piero del Pugliese*. It is one of his first works and almost all the figures are portraits. It is more a mother surrounded by her children than a Virgin with angels, but even *Perugino* could have signed this painting. The execution is all that can be desired for precision. The ecstatic veneration of the Saint looking at the Virgin, who turns the leaves of his book is beautiful. This picture, the best easel picture of *Filippino Lippi* was painted for a chapel at « *Le Campora* » a church outside

The  
bell-tower  
348

Interior of  
the Church  
349

the Porta Romana (§ 660). It was removed to Badia for safety during the siege of Florence in 1529.

The \* organ is by *Noferi*; the other, a fictitious one, is covered with a painting by *Vasari* with colossal figures - The Assumption. - The two organ lofts are by *Gamberai*. The \*\* wooden ceiling by *Gamberai* with design by *Segaloni* (1625), is a remarkable design for architecture and the ornamentation with foliage, fruit and flowers is exquisite.

The cloister

350

From the sacristy we enter the cloister, wrongly called « of the orange trees » as it only contains young pine trees. Ionic columns support a double vaulted Loggia. The pretty well has been filled with bricks. Under the portico there are several grave-stones to the most noble Florentine families since the XIII century - \* a good monument with three arches to the Abbé G. Albergotti (XIV century). Above a closed door leading to the refectory (for many years a shop) is a fresco by *Beato Angelico*. St. Bernard enjoining silence. An attempt to remove it has greatly injured it. It was repainted so that chiefly the head and the hands are by *Angelico*. In the Loggia above, near the entrance is the grave stone of the great partisan of Savonarola, Francesco Valori, who after having been four times *gonfaloniere* (Note A) was killed by the Florentine mob when it raised against Savonarola in 1498. Two pretty biforate windows have been lately discovered. All around are \* good frescoes representing incidents of the life of St. Benedict or St. Francis (XV century), one more modern by *Bronzino* representing the saint throwing himself undressed on thorns, is greatly damaged. The church possessed beautiful sacerdotal ornaments of Florentine manufacture (XV century). In the garden reached by the lower corridor, is a poor statue of Count Ugo (1617).

## Il Bargello

### The National Museum (Museo Nazionale)

(Open every day from 10-4 - Entrance 1 fr. - Sunday free)

The  
Bargello

351

The great palace which rises to our left almost opposite the Badia, on the corner of *Via Ghibellina*, is the Palace of the Potestà or the **Bargello**, which is now the National Museum. It is one of the most beautiful, characteristic and important buildings of the town.

This edifice, constructed at different epochs, has been several times restored. It was begun in 1250 on the site of an ancient little palace *dei Boscoli*. This first part of the edifice is the tower on the side of the *Via Ghibellina*. A second portion, at the corner of *Piazza San Firenze*, was the first addition. About the middle of the XIII century the eastern part was erected to complete the building. Vasari says that



The Bargello



this last addition is the work of *Lapo*, a pupil of *Arnolfo*. This palace was formerly the residence of the « *Capitano del Popolo* » (Note C) and later of the « *Podestà* » (Nota E). This magistracy being suppressed, (1502) it was supplanted in its jurisdiction and residence by the « *Consiglio della Ruota* » which in 1574 resigned its place to the Captain of Justice or « *Bargello* » (Nota C) who reduced the palace to a prison, dividing the large rooms into cells and spoiling it in a barbarous manner. When the *Consiglio* was suppressed, the palace, under the rule of Grand-Duke Pietro Leopoldo, ceased to be used as a prison, but only in 1857 was it decided to restore it to its former beauty. The work, often interrupted, was finished in 1865 and proved a success, due especially to the architect *Mazzei*, to the learned *Passerini*, to the painter *G. Bianchi* (one of the most learned and genial Florentine artists, who died in 1892) and to the head-mason *Segoni*.

The palace is crowned with a projecting battlement, supported by arches resting on brackets, less ancient than the building. *Angiolo Gaddi* towards the middle of the XIV century, in order to vault the principal hall, raised the more ancient part of the palace, embattling it all round. Under these battlements are two rows of half circular windows divided by Gothic columns, and in the middle of each are the arms of the Republic. The door to the North, now closed, was formerly the principal entrance and led to the court. The palace is entered by the first door opening in *Via del Proconsolo*.

The « *Torre dei Boscoli* » on the corner of *Via del Proconsolo* and incorporated with the Palace, is one of the boldest and most characteristic towers of the town. Perfectly square, crowned by battlements supported by arches resting on brackets as the rest of the building, it rises to the height of about 57 m. from the ground. The four sides each have one long narrow window, through which can be seen the bell, the so called *Montanina*, carried here from the castle of Montale, subdued in 1302. An inscription over it reads thus: « *all'onore di Dio e della patria* » (To the honor of God and the country). On the side towards Badia was formerly another Gothic window which was walled up in olden times. On it a carved stone represented a head with a hood. It was supposed to be some one living in Dante's epoch. Near this tower in *Via del Proconsolo* an ancient inscription records the building of the Palace. After 1288 on the side facing *Via Ghibellina*, were painted the portraits of the traitors « *hung in a state of contumacy* » (!). Among those, who, to the delight of the people, suffered this hypothetic punishment are the Duke of Athens and his friends, not excluding Cerretieri Visdomini (§ 75), who were painted by *Giottino* (1344); the enemies of Cosimo de' Medici painted by *Andrea del Castagno* (1434), who owned to this work his name of *Andrea degli impiccati* (Andrea of the hanged); several captains who abandoned Florence during the siege, by

*Andrea del Sarto* or his scholars, the principal actors in the Pazzi conspiracy, by *Sandro Botticelli* (1478). The last remnants of these pictures disappeared in the last restorations.

The Court  
352

Passing through the first room where the collection of weapons is (which we will visit on our way out), we immediately enter the beautiful court of the palace, the court which, with its colonnade, its *Loggia*, its high walls and elegant and unique staircase, gives us a good idea of old Florentine Architecture—huge and massive yet elegant.

It is in this Palace that we receive the best impression of scenes of ancient Florentine history. The *Palazzo Vecchio* has undergone changes in the courts, and rooms on account of the different offices now held there. Too many people walk through the halls, climb the stairs, fill the courts; all running in our modern business-like way, always hurrying, as if afraid that life would not last long enough for the accomplishment of its work. The Bargello stands as it was, when the fierce Podestà ruled the town; and if visiting this Museum some day, between one and three o'clock, when few people are there, you sit for half an hour in the court, facing the artistic ancient staircase, a deep feeling of the *old times* creeps over you and you see the ancient republicans in their red robes and hoods walking through it, climbing the stairs; you are present at the meeting of the *Otto* in the Loggia above—you hear the buzzing of the Florentine mob outside; you join in the procession of monks escorting the prisoner to his execution. The Bargello speaks to you in every way and when under its huge walls, you can understand why Florence held such a great place in the mediaeval epoch and why, though comprised within a small territory, the Republic was respected and feared throughout Europe.

If the visitor has but a few hours in Florence, we would advise him to visit the court of the Bargello. The impression he will receive is worth the trouble—and will last throughout his life.



The Court and Staircase  
in the "Bargello"

The court is surrounded by a colonnade, the walls under it painted with the insignia of the different quarters of the town. All around this colonnade are statues and groups by celebrated masters. The walls along the magnificent staircase, half-way up (where there is an arch with an iron gate) are decorated with the coats of arms of the different Podestà who ruled Florence. The beautiful Loggia on the first floor is attributed to *Orcagna*. It was divided by the Medici (XVI century) into three cells; the one at the farther end was the cell for the condemned; in the centre a staircase led across the *Via della Vigna Vecchia* to the opposite houses, where there was a female prison. Near the well in the middle of the court, was the scaffold, demolished by the Grand-Duke Pietro Leopoldo, who had it burnt with all the instruments of torture (5<sup>th</sup> of July 1782).

There is no catalogue for this Museum, so we give a more detailed list of the different works here.

Entering the court and beginning at the colonnade to our left opposite the staircase, we see the following statues: Cosimo I. by *Vincenzo Danti*.

A recumbent warrior. Statue for a tomb by an unknown Tuscan artist (first half of XV century).

\* A remarkable lamp-bracket in wrought iron (XVII century (see illustration page 191) by *Giulio Serafini* stands between two statues which formerly decorated the two niches of Or San Michele now containing the bronze statues by *Giambologna* and *Baccio da Montelupo*. The first one is San Luca by *Niccolò di Piero Lombardini*, the second one is St. John the Evangelist by *Piero di Giovanni Tedesco*. Before a small door we see two huge stone lions; in time past they stood outside the second door opening on *Via del Proconsolo*. The crowns they wear (formerly gilt and white and red enamel) used to be placed on their heads on fête-days.

We now enter the so called « **Hall for stone sculpture** » which contains some beautiful specimens of early Tuscan sculpture. Facing the entrance is the door, formerly in the Pazzi's garden, attributed to *Donatello*. The cornice, being broken, was restored in wood. Behind this door are three huge stone statues: the Virgin and Child, St. Peter and St. Paul - which at first were at the *Porta Romana*. Though quite a primitive work (they are attributed to *Paolo di maestro Giovanni*, 1328), and out of proportion in length, the expression of the faces is rather good, especially that of St. Paul. At either side of the Pazzi's garden are the two *Marzocchi* (lions of Florence) in terra cotta, which formerly stood on the steps of the Palace. Around the upper part of the room are eight statuettes by *Simone Talenti* which once decorated the windows of Or San Michele (§ 78). To the left under the two windows is a pretty stone frieze attributed to *Benedetto da Rovezzano*, formerly at the door of *Badia*. Under this frieze is a statue of

Hall for stone  
Sculpture  
353

the XII century representing young Bacchus standing on a broken cask. On this same side, next to the entrance door in a dark corner, is a bas-relief of a monstrous double headed child born in 1316. To the right of the entrance we see next to the door a sepulchral slab with a figure in bas-relief of the Nun Colomba Ghezzi Casa († 1556): a good work, especially the hands and figure. Next to it are the remains of a painted Lunette (by *Poggio Fiorentino* 1229) removed here from the church of Sta. Maria sopr'Arno. Above the door leading to the next room is a sepulchral arch by *Cione Pollini* (XIV century). Next to this door is a \* fine lavabo (XV century) with the arms of the Acciaiuoli and Medici, beautifully carved. Next is an early bas-relief (school of *Andrea Pisano* XIV century) of a flock of sheep. This bas-relief stands between two tombs. The upper one, to one Bardi, also belonged to the demolished church of Santa Maria sopr' Arno. The lower one is to one Trinci, abbé of San Pancrazio (†1491) who is represented lying on his bier; it is a good work by *Giusto da Settignano* and *Clemente da Pontanico*. Above the entrance door is the shrine with ornaments and saints taken from Sta. Maria Novella (XIV century).

Room  
del Camino

The next room is called **del Camino** on account of the \*\* beautiful masterpiece opposite the entrance. This elegant work by *Benedetto da Rovezzano* was ordered by Pier Francesco Borgherini for his Palace, which belonged later to the Rosselli Del Turco (§ 629).

Almost all the beautiful works in this hall are remarkable.

To the left are some \* bas-reliefs by the same *Benedetto da Rovezzano*, unfortunately mutilated by the soldiers of the imperial army during the siege of 1530. They represent scenes from the life of San Giovan Gualberto and were designed for the monument which the Vallombrosian monks wanted to erect in Florence to contain the body of that saint. But though mutilated, they still are a great attraction for artists - for the motions of the figures, for the drapery and the fine expression of the few heads still remaining.

On one side of the mantel-piece is the \*\* bust of Brutus, a late work by *Michelangiolo*. The Latin distich on a bronze slab is by *Anton Maria Salvini* and shows the power of a Brutus executed with the chisel of Michelangiolo. On the other side is a good bust of Cosimo I when a young man by *Bandinelli*, formerly at Palazzo Vecchio.

The right wall is chiefly occupied by *Michelangiolo*'s works :  
\* An unfinished relief, Madonna and Child and St. John the Baptist, unique among his youthful works for its calm beauty.  
\*\* Mask of a faun, executed by *Michelangiolo* when, at the age of 15, he was a student in the Casino di San Marco (§ 306) and finally the \*\* Drunken Bacchus, a youthful work of masterly modelling, executed at Rome for Jacopo Gulli between the years



1496-1501. A bas-relief attributed to *Michelangelo*: The Martyrdom of St. Andrew. The small copy of the Moses of San Pietro in Vincoli in Rome by *Michelangelo* is supposed to be by one of his pupils. The Leda with the swan by *Ammannato* is a copy of a picture by *Michelangelo*. *Andrea Ferrucci* is the sculptor of a bas-relief: Virgin and Child. The Count Ugolino and the Holy family, a small marble bas-relief which belonged to Eleonora da Toledo, are by *Pierino da Vinci*. A tabernacle, the Holy host with two angels, is by *Rossellini*. *Bandinelli* has another \*excellent portrait of a man. Under it a shield ornamented with a view of the Colosseum in Rome (Tuscan art of the latter part of the XVI century).

On either side of the door are \*\*exquisitely carved niches with Ionic columns, with rich and delicate ornamentation by *Benedetto da Rovezzano*. They stood formerly in the little court of the Cepparello palace (§ 381).

Returning to the court and resuming our walk under the colonnade we find:

*Vincenzo Danti*, Honor conquering Fraud. *Niccolò Triboli*, \*\*A fine pedestal beautifully decorated with the Medici arms and, above it, Geometry by *Giambologna*. *Domenico Poggin*, Clio, a very lightly clad statue (1579).

*Unknown Florentine* (XVI century), St. Mary Magdalene. A fragment of mosaic of the XII century found in St. Trinita during the present restoration. *Bandinelli*, Adam and Eve - formerly at S. Maria del Fiore - brought here in 1792 as considered more fitted for a Museum than a church. *Michelangelo* or *F. di Matteo*, a pupil of *Bandinelli*, the dying Adonis with Boar. The general effect is confused. The marble is very bad. *Giambologna* (1570) the so called Virtue conquering Vice. The artist used to call this statue *la Fiorenza*; the plaster cast of it is at the Accademy of Fine Arts. \* *Michelangelo*, « Victory; » an old man fettered by a youth, unfinished, perhaps originally intended for the Monument of Julius II at Rome. The figure most awkwardly turned.

Ascending the stairs we will enter the Loggia known as **Verone**, formerly used for the council of the *Ninety* and the « *Consoli delle Arti* » presided over by the Podestà (Note E). It contains seven bells, the oldest dating from 1184 and another cast by *Bartolommeo Pisano* in 1248.

1<sup>st</sup> hall, **Sala di Donatello** (to right), formerly the hall for the general Council.

In the XVI century it was divided into 32 cells in four floors - and a chapel for prisoners. The modern restoration is most successful. A little more than half way across is the trap door communicating with the well in the room beneath. This room now contains the chief works of *Donatello* original and casts.

In the centre: Cast of the equestrian statue of Gattamelata at Padua. The horse is copied from the ancient horse of St. Mark's at Venice. No. 56 David, a slender and youthful figure in bronze of

The Court  
354

Il Verone  
355

Hall of  
Donatello  
356

great charm - one of the first figures of nude of the Renaissance. It belonged to the Medici, but when Piero de' Medici was chased from Florence, it was brought into the Palazzo Vecchio. In 1555 the fountain being erected in its place, it was put under the porch. No. 57 David with the head of Goliath at his feet. Between the two windows left of entrance is the « Marzocco » which stood on the ringhiera of Palazzo Vecchio (§ 154). Nos. 54 and 56, cast of Child Jesus and St. John the Baptist from the church of San Francesco dei Vanchetoni (§ 557). No. 66, cast of the celebrated Zuccone. No. 49, cast of Geremia. No. 64 cast of St. John the Baptist (§ 45). No. 5 \* Bronze figure of a genius trampling on a snake (the so called « *Amore* », *Love*). No. 61 \*\* St. John the Baptist; one of his first works. No. 63 \* an alto-relief, San Giovannino (the Baptist as a child). No. 62 \*\* a colored terra cotta bust of Niccolò da Uzzano (§ 639) and several casts of works by *Donatello* not in Florence. In the wall at the farther end between two doors leading to the tower room there is within a niche the \*\*\* St. George (1416) which formerly stood at Or San Michele (§ 80).

This splendid work deserves the entire attention of the visitor. St. George, the true type of a chivalrous warrior, awaiting no other reward but that of Heaven, stands noble serious, tranquil. His beautiful hand resting on the shield, which displays the cross; the admirable line of the whole body which is clearly seen under the armour and the scanty folds of the mantle arranged with perfect skill, give an idea of what that strong and brave warrior, more soldier than Saint, is able to do for the defence of his Faith. He looks before him with a deep and stern expression. This admirable statue is the true representation of *Donatello's* work. He did not copy any ancient model, or follow any academic rule, he transfused the light of his own genius into this marble which will always be a subject for admiration.



St. George by Donatello

The  
Tower-room  
357

Through the small door (at the left of to the St. George) we enter the Tower room rather dark. Near the window next to this door are photographs of other works by *Donatello*. No. 19 is his portrait, taken from the picture by *Paolo Uccello*, now at the Louvre in Paris.

This Room and the next one are occupied by a collection of rich antiquities, bequeathed to the city of Florence by the anti-quarian Carrand from Lyons, who had lived here for several years.

On the walls of this tower-room are valuable tapestries.

Room  
Del Podestà  
358

The next room is generally called **Del Podestà**, because here justice was rendered. It is also called **Sala del Duca d'Atene** because when the duke of Athens was chased from the city in 1343, his arms were covered with whitewash by a decree of the Republic. They have been lately restored but, as a marble inscription under one of the windows tells us, simply as an historical record, because the Republic had had them

effaced to show how tyrants were treated in Florence. A curious fire-place with dogs and fire-irons is left in the same condition as in the time of the tyrant.

In the XVI century this hall was converted into dungeons. In a narrow cell completely dark, next to the chapel, was enchained for 33 years until his death in 1678, the celebrated «bravo» *Tiberio Squillett*, commonly known as *Fra Paolo*. He was formerly a Franciscan friar, but left the monastery to follow the lawless life of a robber and assassin. He was frequently hired by Ferdinand II to rid him of his enemies, until there was no longer any need of his assistance. When not needing his help any more he allowed justice to size him and was thus delivered of an unpleasant accomplice. The celebrated singer and favorite at court, Marguerite Costa, loved him and protected him as far as lay in her power.

On the walls are fabrics of different kinds, slabs in Persian delf armors, carved furniture and several pictures: a beautiful Flemish diptych, a pretty Madonna by *Ugo van der Goes* and the \* Money-changer by *Marinus Roymers-waler*.

In the first case: bronzes from the X to the XVI century. Almost each school is represented here, but the best known are those of *Donatello* and *Giambologna*. Worthy of attention are: several French and Arab ewers of the XIII century. 217. *Bona-colsi*, Cybele. 221. *Venetian*, Fortuna. 355. *Sebenico*, Strength. 246-47 two Flemish figures. 254-58. *Venitian*, candelabra. \* 393 modern reproduction of the patera attributed to *Donatello*, formerly belonging to the Martelli. 399. *Paolo da Ragusa*, Portrait of Alphonso the Magnanimous king of Aragon. \* 226. *Giambologna* (school of) Architecture, an exact copy of the Statue by the master.

2<sup>d</sup> case. Enamels, implements and other small articles. Remarkable the \*983, a large gold clasp with rubies and emeralds - several objects of Italian jewelry: XVI century. \* 1083 Virgin and Child; 675, large French plate (XIV century): 723: Italian chalice (XV century); \*\*\* four exquisite crosses for altar \* one in silver-gilt. Several specimens of domestic implements such as knives, forks, chatelaines, trays and lamps (Venitian work) all of the XVI century. On a small table (No. 155) an \*\* exquisite chess-box (XV century) beautifully ornamented with bas-reliefs representing scenes of court, games and hunting.

3<sup>d</sup> case. In the lower compartment: Italian and French locks of the XV and XVI century. No. 1498: a Spanish grating.

\*\* Upper compartment. Exquisite carved ivory. 24. *Byzantine* (VIII century): The Empress Irene. 25. *Anglo-saxon* (XIII century), fragment of a box - the rest of it is at the British Museum. \*\* 26. *Italo-Byzantine* (IX century), box with ancient subjects. 39. Scandinavian horn (X century). 44. Upper part of the crozier of St. Ivo, bishop of Chartres. \* A great greek diptych, very finely finished (one side Adam, the other scenes from the life of St. Paul). \* 154. St. Joachim and St. Anna at the *Porta Aurea*. \*\* 164. Triumph of love - Venetian of XV century \*\* Inkstand and mirror with two fine groups: Venus and Adonis - Mercury and Polymela.



Small table: \* A Liturgical flabel (Sort of fan used among the ancients) from the Abbey of Tournus, IX century.

4<sup>th</sup> case. Wood carving, enamels, watches and clocks of the XV to the XVII century.

From No. 1187 to No. 1191 all sacred subjects. \*\* 1216. Cup and saucer by *Pierre Reymond*. Delf from *Pesaro*, *Deruta*, *Gubbio*, *Urbino*, *Faenza*, *Cafaggiolo* and Oriental. \* Arabian lamp, cameos and engraved stones, chiefly modern. \* 1346. Small French trunk (end of XIII century).

The Chapel  
359

Beneath a coloured relief of the Madonna with a worshipping Podestà is the entrance to the \*\*\* **IV Saloon**, usually called the « Chapel of St. Mary Magdalene » where, the condemned passed their last hours before execution, assisted by the Brotherhood « *Dei Neri*. »

The frescoes were found by *Marini* under the whitewash in 1840 at the expense of MM<sup>s</sup> Kircup, Wilde and Bezzi. All critics were engaged in a great dispute about Dante's portrait. The question was whether the poet's portrait was really the one painted by *Giotto* himself. *Cavalcaselle* proved that it was a portrait of Dante made by *Giotto* from life, when Dante was still a youth, although greatly retouched, especially the figure. *Passerini* and *Milanesi* on the other hand argued with apparent reason that it was of *Giotto's* school of 1337. Now some German critics share *Cavalcaselle's* opinion. The so much-discussed portrait is the one in \* Paradise on the south wall, opposite the entrance. In that same fresco are the portraits of king Robert of Naples, the crowned youth heading the procession of Florentine citizens; and of Cardinal del Poggetto. Other critics say that the king is Charles de Valois who entered Florence on November 1<sup>st</sup> 1301 and not king Robert who did not come to Florence until 1310. The fresco contains other likenesses which according to *Vasari*, were the first attempts at portraiture after the revival of art. The first figure behind Dante on his right, is Corso Donati, the leader of the « Neri, » with his hands joined in prayer; his head is most characteristic. The second figure on Dante's right represents Brunetto Latini, his tutor.

Below the Paradise, right, a Madonna, and left, St. Jerome; frescoes by *Galeazzi Trotti* (1490-91).

To the left of the entrance door, lowest course, first fresco « *Giotto*. » The miracle of the merchant of Marseilles. Between the windows: « *Giotto or his pupils* » St. Venantius. Beyond the last fresco on the last wall: Salomè dancing. On the side wall to the right of the entrance: (lowest course) St. Mary of Egypt blessed by Zosimus.

Next in the middle: The Communion of St. Mary of Egypt. End of right wall, « \* Noli me tangere; » much damaged. Over the entrance door: Inferno, almost entirely destroyed. The Lucifer is conceived in the form described by Dante (34<sup>th</sup> canto, *Inferno*). The choir-stalls (1493) and an inlaid choir desk (1498) by *Bernardo Renzi* come from San Miniato al Monte. The brass-cross is of the XV century.

In the cases are some very precious articles. \*\* An Abyssinian cross of the XV century - with an inscription by King David of Etiopia - \* the Pax attributed to *Maso Finiguerra* (1452) with the Assumption and the Coronation - another enamel attributed to Pollajolo, but really by Soldi (1453). Another one with the Crucifixion (1455), by Matteo Dei. A bas relief by Albert Durer, Adam and Eve and (probably by the same) a stat-



nette of St. John the Baptist. Two vases and a silver plate last souvenir sent by Napoleon III to his brother Joseph. In the Sacristy are: priest's chasubles and fabrics belonging to the Carrand collection.

**V Saloon.** (Amber and ivory carvings) the walls lined with fabrics (Carrand collection). \* A wooden carving with the portrait of Cortona by the Englishman *Gibbons Grimling* (1650-1721). The rich collection of ivories was greatly diminished on account of the several changes of places; by the windows, two ivory saddles of the XIV century.

To the left of the entrance in three cases are \* three high reliefs in wax by *Zumbo* representing scenes during the plague; very finely executed with marvellous delicacy and finish of detail. Among the most important things contained in the cases are: \*\* Half a Roman diptych of consul Anicius (541). It was bought for about 20 frs. by Cardinal Leopoldo from *Cammelli*, the antiquarian of Queen Christine of Sweden - two medallions with the portrait of Cosimo III and his daughter-in-law, Beatrix of Bavaria; a byzantine horn. \* Madonna of the XV century; early Christian ring with Nativity. Byzantine casket and horn (XV century) - statuettes and pitchers (XVI century); ivory vessels and goldsmiths' work. At the end wall, work in amber.

(The door to the left saloon leads to the second floor). The VI and VII saloons contain bronzes.

**VI Saloon.** Beginning from the left as we enter:

Mythological battle by *Bertoldo*, Donatello's pupil; the model for Michelangelo's battle of the Centaurs. Under it: Reliquary of SS. Protus and Hyacinthus by *Lorenzo Ghiberti* (1428).

In the cases imitations of Antique and Renaissance statuettes. \* Hercules and Anteus by *Pollaiolo*. \*\* Laocoonte - five statuettes in different position as wrestlers.

Wall next to door of next Room: Bust of Contessina de' Bardi wife of Cosimo the elder dressed as a nun, attributed to *Donatello*.

\* *Ghiberti*, Abram's sacrifice and *F. Brunelleschi*, the same - specimen produced in their competition for the gates of the Baptistery (§ 49).

The composition of *Ghiberti* is the calmer and better of the two. Here the eye is not distracted from the principal scene of the sacrifice, and though on one side may be seen the two servants with the ass, they are half hidden by the rising ground. They help the perspective, but do not distract attention. The whole scene is calmly developed under the eyes. Every thing is properly combined and when looking at the angel stopping the action of Abraham one is not surprised or relieved, because so much *Faith* shines in the looks and attitude of Abraham and Isaac that the Divine help at such a critical moment seems quite natural.

In *Brunelleschi's* work the attention is distracted by the figure of the man in the lower part, extracting a thorn from his foot. It is admirable for finish and natural pose, but out of keeping with the rest of the group. Abraham is too rash and too violent in his movement. He is so excited that he does not hear the voice of the angel who is obliged to take him by the arm - and Isaac is remarkably ugly.

V Saloon  
Amber and  
Ivory  
carving  
360

VI Saloon  
Bronzes  
361

Between these two, a Crucifixion by *Agostino Duccio* (?) and a \* Frieze of children with the drunken *Silenus*. Below, a recumbent figure of *Mariano Poccino* († 1556) in bronze by *L. Vecchiotti*. Portrait head of the son of the « *condottiere* » *Gattamelata* (he wears a medallion on his breast) attributed to *Donatello*. Under the window \* two very good bronze turtles. In the case near the window are lamps, chandeliers, mortars, etc. In the case on the right wall are grotesques in bronze, fountain figures and statuettes of the school of *Giambologna*; next to it: Crucifixion, a partially gilded relief attributed to *Donatello*. In the middle of the Room is the \*\* *David* by *Verrocchio*.

Quite another type from *Donatello's David*. *Verrocchio*, in placing the head of *Goliath* behind the slender figure of the growing boy who holds with his feeble hand and thin arm - the veins of which are swollen by the effort made to hold the big sword - succeeded in showing the contrast between the two figures and made the victory of *David* appear what it really was, the effect of Divine help.

Salon VII  
Bronzes

362

**VII Saloon.** In the centre the \*\* *Mercury* of *Giambologna* well known by its innumerable reproductions, scattered all over the world. It was executed in 1598 for a fountain at the *Villa Medici* at *Roma*.

The bold attitude of the god, so well represented, forms certainly one of its greatest claims to praise as a great difficulty mastered with such perfect skill. In looking at it, the pose is so natural that one expects it to take flight instantly and one does not realize what a difficult problem has been solved to make bronze look so light!

Two handsome candelabra \*\* one of them by *Verrocchio* bearing the arms of the *Guelphs*, executed for the *Priors chapel* in 1498; and two children on a pedestal.

On the left side on entering;

On a wooden board - beautiful knockers, door handles. *Iacopo Sansovino*, \* *Resurrection*, a tabernacle; under it *Valerio Ciola*, Decoration for a fountain. \* Bust of *Michelangelo* attributed to *Volterra*, once the property of his servants. Two cabinets with imitations of ancient and Renaissance statuettes.

In the first one two \* pretty busts by *Bandinelli*, *Cosimo I* when young and his wife *Eleonora da Toledo*. Between the two cases, Colossal bust of the *Grand-Duke Cosimo I* in bronze by *B. Cellini* (1546) made for the *porto Stella* at *Porto Ferrajo*. The \* models in wax and bronze for the *Perseus* of *Cellini* slightly different - from the group under the *Loggia de' Lanzi* (§ 109) and a high-relief of *Perseus* and *Andromeda*. Next the *Serpent workshop*, a relief by *V. Danti*. Under it a small group of the *Rape of the Sabines* by *Giambologna*, between two small cases containing reliefs and medallions. In the corner, by *Fran-cavilla*, is a small equestrian statue of *Louis XIII* - under it model for a fountain.

On the wall opposite to the entrance: *Giambologna*, \* two children fishing - from the fountain of the *Casino di San Marco* - and some good statues of god and goddesses. In the corner a horse by *Fran-cavilla*.

On the right a Turkey cock by *Tacca*; *Francis Xavier*, Death of Joseph and St. Teresa; reliefs by *Soldani*; Satyr; an eagle and a peacock attributed to *Giambologna*. An anatomical bronze figure by *Cigoli*. Before the window, two cabinets containing one an imitation of the Boar by *Tacca* (§ 88) and the other a small bronze copy of the « *Toro Farnese* » (Farnesian bull) in Naples.

In the cabinet next to the door, are small statues of animals. On the walls are \*\* six statues on brackets which were in 1589 at the corners of the Tribune in the Uffizi (§ 148): *Giambologna*, Apollo; *Vincenzo de Rossi*, Vulcan; *Candido de Witt*, Zephyr, Juno, Venus, Amphytrite (?).

We now return through the fifth hall and ascend to the second floor. Second floor

363

Passing through the ante-room we enter the first hall containing marble statues.

**1st Hall.** By the entrance-wall two portrait busts in terracotta by *Pollajuolo*. \* Terra-cotta bust of Charles VIII by an unknown artist of the XV century. *Giambologna*, \* Small model of the huge statue « The Apennine » in the Villa Demidoff at Pratolino (§ 314). On the left wall: *Antonio Rossellino* (1468), a greatly damaged bust of Matteo Palmieri. *Benedetto da Majano* (1474), Bust of Pietro Mellini. A Crucifixion (XIV century). *School of Andrea Pisano*, Virgin between two saints; under it - a Virgin and Child by *Alberto d'Arnolfo*. The front part of a \* sarcophagus (IV century) with the arms of the Temperani added later - formerly in the church of San Pancrazio. Scenes from the life of Jonas.

1st Hall  
Marbles

On the wall between the two windows. A sepulchral slab between two concave bas-reliefs (1177) representing: Calling of St. Peter and Jesus and St. Benedict. Above them two statuettes of Apostles of the school of *Andrea Pisano*.

On the right wall: Bust of Francesco Sassetti when 44 years old. \* The bust next to the door is supposed to be that of Machiavelli. Between these two busts \* a high-relief by *Verrocchio* representing the death of Francesca Pitti wife of Giovanni Tornabuoni. It was formerly part of the monument at Santa Maria sopra Minerva in Rome. Mr. Cavendish-Bentinck of London owns another piece of this dramatic relief. Above it are bas-reliefs: *School of Verrocchio*, Virgin and Child. *Gian Cristoforo Romano* (?), XV century. Francesco Sforza Duke of Milan. *Matteo Civitali*, Young woman. *Antonio Rossellini*, Virgin and Child.

**2d Hall.** On the side of the door (right).

2d Hall  
Marbles

*Mino da Fiesole*, A young woman probably his daughter, bas-relief. \* Bust of Giovanni di Cosimo de' Medici. \*\* Virgin and Child. Bust of Rinaldo della Luna (1461); Marco Aurelio Cesare, bas-relief. \* Bust of Pietro de' Medici, il Gottoso (1453) when 37 years old (§ 219). On the side of the door (left). *School of Desiderio* (XV century), Virgin and Child. *Unknown*

364



*Florentine* (end of XV century), a young bacchante; \* fine statue with a very delicate profile, probably by *Verrocchio* though the nose is a great deal like those of *Mino da Fiesole*.

Wall near the windows:

*Benedetto da Majano*, Justice; formerly in Palazzo Vecchio (§ 119) above the door leading from the *Sala dell'Udienza* to the *Sala dell'Orivolo*. *Florentine school* (beg. XV century), Relief. \* Coronation of an Emperor, the crown and hands of the bishop restored in plaster; \* on a stone: alphabet of 22 letters, engraved in a contrary direction with the first part of *Pater Noster* and *Ave Maria*, bearing the date 1320.

On the wall facing the entrance. In the corners:

*Luca della Robbia*, \* St. Peter's delivery and \* his Crucifixion. *Tuscan school* (XVI century), Labours of Hercules. *Francesco da San Gallo*, \*\* Colossal busts of Giovanni de' Medici delle Bande Nere, and of Giuliano de' Medici. *Moschino*, bas-relief, Diana and Acteon. *Lombard school*, Muzio Scevola and a Roman warrior.

Side wall opposite the windows:

*Antonio Rossellino*, \* Bust of St. John the Baptist as a child. *Desiderio da Settignano*, \* Bust of a young girl. *Laurana*, Bust of Battista Sforza, wife of Frederic Duke of Urbino. *Benedetto da Majano*, \* Two chandeliers with boy angels, under it a \*\* bas-relief by *Mino da Fiesole*. Virgin and Child on gilt back. *A. Rossellino*, \* Virgin adoring the Child. *Civitelli*, \* Ecce Homo, and a \*\* Faith. The expression, is beautiful the hands and drapery exquisite. *Andrea Verrocchio*, \* A very good bust of a girl with a rose. \* Madonna and Child, high-relief formerly in the room of Eleonora da Toledo in Palazzo Vecchio.

In the middle of the room:

*Benedetto da Majano* (1481), \*\* St. John the Baptist, formerly in Palazzo Vecchio (§ 119) over the door leading from the sala dell'Orivolo to the sala dell'Udienza. *Jacopo Sansovino*, \* Bacchus (injured by fire) of the master's early Florentine period and a Satyr. *Michelangiolo*, \* Statue of Apollo (unfinished) begun in 1530 for Baccio Valori, formerly in Boboli (§ 657).

Returning to the first room we find a door leading to the 3<sup>d</sup> Hall, which contains a collection of coins from 1200 to 1850, a valuable assortment of seals (a remarkable medallion by *B. Cellini* ordered by Clement VII). On the walls \*\* French Gobelines of the time of Louis XV. Hanging from the ceiling \*\* Florentine Gobelines (XVII century).

Returning to the entrance room we find several frescoes (left from the stairs) one by *Giottino* from the Sta. Maria Novella. Right of entrance: a Pietà by *Ghirlandaio*, Justice by *Salviati* and a Madonna and child by *Ghirlandaio*. Before one window, there is a large painted glass after the style of *Giovanni da Udine*.

Here are several *Della Robbia*'s from the convents suppressed in 1810, formerly decorating the court of the Belle Arti. Among them worthy of notice are two Madonnas by *Luca della*



**Robbia.** Christ appearing to Mary Magdalene, a \* faithful imitation of the Madonna by *Benedetto da Majano* above the Strozzi tomb in Sta. Maria Novella. Another imitation of the Madonna, by *Rossellino* in Santa Croce. A Lunette by *Giovanni della Robbia*, another with a golden yellow ground, a superb disc decorated with fruits, with the arms of the Rucellai in stone (formerly at San Pancrazio).

**1st Room** to the right. Glazed terra cotta reliefs by *Della Robbia*'s. The earlier works by *Luca* are white upon a blue ground; the later works by Giovanni and others are entirely coloured.

1st Room  
(Right)

366

By *Giovanni*, The birth of Christ, from the Convent delle Poverine. The Deposition (opposite entrance) Annunciation (above entrance door) from the Annunziata, Virgin, Child, Saint James, Saint Giovan Gualberto, from Vallombrosa. Virgin and Christ, St. John and the Magdalene at the foot of the cross, from San Martino della Scala; the predella, Annunciation with Foundlings. Frieze from the Cappuccini a Montughi (S 315), with five statuettes: Saint Sebastian, the Magdalene, Christ, St. John and St. Mathew. Statue of St. Dominic, from the convent of Sta. Croce.

By *Andrea*, A tabernacle, \*\* Virgin and Child with a fine sandstone pedestal attributed to *Donatello*, a child's bust.

By *Luca* \*\* (on the right wall), Virgin and Child, a lunette from the suppressed church of San Pier Buonconsiglio. Same subject with two angels surrounded by a garland of roses, from the Capucines. The same subject - half figures - from the Palazzo Vecchio. In the centre is a collection of fine Majolica (Delf) chiefly from the celebrated manufactories of Urbino, Gubbio, Faenza, etc. (XV century). In a small case by itself is a blue enamelled chalice (XV century), with the Triumph of Justice, given by the *Società Colombaria*.

In the next Room, **The Tower Room**, are four large Florentine tapestries (1719-1730) with the allegories of Europe, Asia, Africa and America, worked by *Bernini* and *Demigott* after designs by *Sagrestani*. A priedieu in Florentine and Roman mosaic (1500). Some cabinets with inlaid work. A Sedan chair XII century. In a case to left a collection of dies of the money and medallions coined since the time of the first Republic of Florence to the present day.

The Tower  
Room

367

Returning to the ground floor, we enter the Armory to the left of the entrance. Entering **The Tower Room** (small door, under the colonnade on the side of the large staircase), in the middle of the room is a Turkish saddle. Round the walls are coats of mail.

The next large entrance hall, with a vaulted roof resting on square pilasters of solid masonry, was for a time used as a torture chamber: the door to the street was then walled up to prevent the passers - by from hearing the cries of the victims. Near the central pilaster, supporting the roof and the entrance,

The  
entrance  
Hall

368

is a square stone closing the mouth of a well, out of which have been taken a quantity of human bones, and a few of the animals which had probably served as experiments of the *ou-bliette*. Around this hall are suspended the banners of the different *guilds* of Florence which are hung outside the Or San Michele church on the 26<sup>th</sup> of July (§ 78). These, being much torn, are kept here as historical souvenirs and those used now for that traditional show of banners have been made lately.

Most of the weapons displayed have explanatory notices. Most interesting are the following: A \* cannon in bronze, cast in 1638 by *Cosimo Cenni*. Next to the first pilaster: a full suit of armour (XVI century) from the Chigi of Siena. Between 1<sup>st</sup> and 2<sup>d</sup> pilaster a small cannon of XV century: 2<sup>d</sup> pilaster: a complete child's armour, \* an armour in iron *repoussé*, the helmet as a bear's head is said to have belonged to Charles V.

The cases contain daggers, arquebuses, wheel-lock muskets inlaid with ivory etc. In the 6<sup>th</sup> is a \* round shield and a helmet chiselled by *Gasparo Mola* (XVII century); the shield has the signs of the Zodiac, 12 heads of Cæsars and six Virtues, and the crest of the helmet is formed by the Salamander of the Medici. At the end of the Hall \* Helmet and shield of Francis I of France, of Milanese workmanship.

## Piazza San Firenze

Piazza  
S. Firenze  
369

The *Via del Proconsolo* ends with the *Piazza San Firenze*. The side near the « Bargello » was formerly called Piazza Sant'Apollinare from a church now demolished, which was historically celebrated as the place where Cardinal Tesaurò Baccaria, ambassador of Alexander IV, was beheaded in 1258.

## Church of San Firenze

Church  
of S. Firenze  
370

The church of San Firenze (left) was built, not on the site of an ancient temple of Iside as many archæologists imagine, but rather on the spot of some ancient buildings attached to the neighbouring Amphitheatre. It is a very ancient church, formerly enclosed within the houses and towers of the Magalotti and Mancini. In 1640 it was given to the « Padri dell'Oratorio, » who enlarged it, pulling down the towers of the two families. The church, the Monastery and the Oratory were built at the expense of Giuliano Serragli. Now the convent is used for the Civil and Correctional Tribunal. There is a Law library of about 10,000 volumes.

Gondipalace  
371

In the church two things only deserve attention: the execution of 40 martyrs a painting by *Stradano*, and the Chapel of the Holy Sacrament decorated by *Sabatelli*.

The beautiful palace facing the Tribunal, belongs to the Gondi family.

The Gondi palace is one of the best specimens of Florentine architecture and one of the most beautiful palaces in the town. It was built (1488-1501) by Giuliano Gondi « the elder or magnificent » (*il vecchio o il magnifico*). In 1874 the *Via de' Gondi* was enlarged and the palace splendidly restored. We must admire in this edifice the harmony of lines and the architecture which increases in beauty towards the upper part of the building. Exquisite is the court, perhaps the best in Florence, with a fountain recording the times the most beautiful of Florentine art, and the staircase decorated with stones elegantly carved in high and low relief. The large hall, quite simple, has a wooden ceiling richly carved and an \* exquisite mantel-piece by *Giuliano da Sangallo*. The ornaments representing arabesques and branches of a vine upon which are birds and insects, carved with admirable finish. The frontispiece is a \* bas-relief representing the triumph of Neptune, surmounted by the two statues of Hercules and Samson.

The nobility and antiquity of the Gondi family may be proved by the fact that they possessed a tower (*Torre*) near St. Maria degli Ughi, now embodied with the little Strozzi palace (§ 92). The first one of this family of whom one can speak with some certainty is *Orlando di Biliccozzo*, who had a seat in the Council of the Commonwealth in 1197. Following the Ghibellines, the Gondi abandoned the town in 1256 and fought at Monte Aperti. They returned to Florence, but were chased away again after the Guelph victory of Tagliacozzo. When returning to Florence in 1280 they were, as followers of the Imperialists, excluded from the Magistracy, and although in 1351 they renounced allegiance to the Ghibelline party, their change of belief was not thought sincere, and they did not share in public business until 1438. From that time to 1530 the Gondi family gave to the Republic 18 *priori*, one *gonfaloniere* (Note A) and many other magistrates of the first order. Generally, the Gondi did not greatly favour the Medici; and this explains why during the long period of Medician rule, they did not enter much into public life and why some members and branches of that illustrious family had a political influence in other parts of Italy and Europe. One of these branches (which are very numerous, each having celebrated men and princely connections) originating from one *Antonio* who lived in the first half of the XV century, went to France where he acquired title, fortune and power, and became the founder of one of the principal French families the « *Gondi de Retz* » to which belonged, among other well-known political characters, the famous *Cardinal de Retz*. The family is still existing and owns the palace. The arms consist of two pikes crossed diagonally on a gold ground.

Gondi  
family  
372

The street opposite the church is the *Via Condotta*, so named because of the stables for the mules which carried merchandise to Bologna and were called « *muli di condotta*. »

Via Condotta  
373

Walking through the *Via Condotta*, the second street to right is the *Via dei Cerchi*. Here were the houses of the powerful Cerchi family, which rivalled the Donati. At the corner between *Via dei Cerchi* and *Via de' Cimatori* (first entering *Via de' Cerchi*) is a pillar of their Loggia - with the three *annulets* - of their arms.

Cerchi  
family

This family was immensely powerful and rich; all the houses from the Piazza San Firenze up to this corner - including the whole block down to San Martino (p. 374) belonged to them. The Cerchi were leaders of the



« Bianchi. » One *Vieri de' Cerchi* called in Rome by Pope Boniface VIII in order to pacify Florence, scattered such great riches, that the Pope was frightened. One *Umiliana dei Cerchi*, shut herself up in one of these towers and after her death was canonized.

This tower with the surrounding houses was converted into a Hospital and a House of Correction for vagabonds and idiot children by the priest Filippo Franci (XVII century). It was called the **Quarconia**, probably from the Latin *quare-quoniam* (chastise when necessary). Later on it was changed into a small bath establishment and little theatre (Nazionale), chiefly used for popular plays.

These two edifices still exist. When the Cerchi family became extinct, the **Antellesi** bought their houses and the *Via Condotta* from Piazza San Firenze up to the *Via de' Cerchi* was called *Via degli Antellesi*; there are still their arms on some houses in this street consisting of a red chevron in a white shield. *Manetto degli Antellesi* was one of the seven founders of the Order of the Serviti (§ 473). From 1293 to 1298 the Gonfaloniere and the Priori (Note A) assembled in the house at the corner of *Via de' Cerchi* when they removed from the *Torre della Castagna*.

This house was for upwards of one hundred years the palace of the **Bandini** family. Here was plotted the Pazzi conspiracy by *Bernardo Bandini* and from the top of this tower, *Giovanni Bandini* betrayed the city during the siege giving information to the Imperialists, by signals, of the movements within. The society of the typographers meets here, and it was in this place that *Torrentino* called to Florence by Cosimo I, had installed his printing office.

Resuming our walk through the *Via de' Cerchi* we find to our right a little square called *Piazza dei Tavolini*. Turning to the right we find the little street *Dante Alighieri*, formerly *Via San Martino* which leads us to the *Piazzetta di San Martino*.

Piazzetta  
di  
S. Martino  
374

The \* *Piazzetta di San Martino* is a very interesting square for the memories of old times it recalls. The humble little Church to our right (San Martino) was founded in 986 by an archdeacon of Fiesole, who presented it to the Monks of Badia, in whose control it remained until 1479, when it was given to the society known as *Buonumini di San Martino*.

The  
Buonumini  
375

The good bishop Antonino, (§ 273) when poor Florence was the centre of civil war, plague and famine, seeing so many good families reduced to poverty and ashamed to beg, engaged twelve citizens, belonging to the different guilds, to form a society called *i Procuratori dei poveri vergognosi*. The friars of Badia donated to this Society the church of San Martino; so it became the depository for contributions to this charity. A box is still hung on the right side of the little entrance door - with the old inscription stating the purpose for which the money was asked. The charitable tourist has here a most worthy cause presented to him. The society is still carrying on its benevolent work. Its members assist with the education and clothing of poor children, and provide doctors, medicine and even, in case of need, nurses. This charity is carried on most quietly and aid given in the most delicate way, to spare the feelings of the person assisted. Many poor mothers, widows of men with a good position but with no other income than their work, find here the necessary help for carrying on the family and giving an education to their children so as to enable them to make their way in the world. When first established, this Society acquired such a power among the people that the Signoria became jealous and tried in 1498 to withdraw the management of



the society from plain citizens and to create instead a board of eight magistrates who were to be elected annually. But the Florentines became defiant, the alms diminished and the poor families could not be helped as generously as formerly, so it was necessary to restore the original regulations of the institution as established by St. Antonino.

The frescoes inside attributed to *Filippino Lippi*, (after 1482) represent the Seven Works of Mercy and scenes from the life of Saint Martin. In the central lunette facing the door, an old man with white hair is supposed to be the portrait of Pier Capponi.

In this church tradition says that Dante was married to Gemma Donati, the sister of Corso Donati, the chief of the Neri. Above the door is the portrait of St. Antonino (Author unknown). The tabernacle at the corner was painted by *Cosimo Ulivelli*.

Opposite the church is a lofty tower, formerly the residence of the Podestà before the Bargello was built. It was named « Bocca di Ferro » and later on « la Castagna. » It was also named « *Torre di Dante* » because it overlooks the house of the great Poet.

376

377

## The house of Dante



The house of Dante

The house of Dante (No. 2) is more or less of a myth. The family really possessed the house here, facing on one side the *Piazza San Martino* and the *Via Santa Margherita* on the other. Dante was born in one of these houses but in a recent restoration (1875) fantasy was followed more than history, as the authentic door was placed where there was formerly a blind alley and where *Mariotto Albertinelli*, tired of the criticisms given to his now so much admired pictures, deserting art for an easier trade opened a wine-shop, the meeting-place of *Benvenuto Cellini*, *Michelangelo*, *Andrea del Sarto* and others!!...

Ascending a short narrow stair way we enter a room containing the Dantesque Library, left to the town by the celebrated commentator of Dante the Abbé *Giuliani*. There is also his bust (of course!). Except a few leaves taken from his tomb and a white ribbon, the exact measure of the skull of Dante taken by the same Giuliani, nothing is here that belonged to the great Poet.

A large key and a hour-glass is shown

as his property, but.... A dark room behind, is, as the custodian will tell you, the room where Dante was born! Poor Dante!

The house  
of Dante

378

If he can see from the better world the way in which Florentines treat him in his own house, he must think them no better than their forefathers.

Above the entrance door to this house is a marble slab with the following inscription "**In questa casa degli Alighieri nacque il divino Poeta.**" (In this house of the Alighieri was born the Divine Poet). The house is open on Wednesdays and Saturdays 10-3, for other days apply at Michelangiolo's house (§ 394).

## Church of Santa Margherita de' Ricci

Church  
of Sta.  
Margherita  
de' Ricci

379

From the *Via Dante Alighieri*, the *Via Santa Margherita* in which are the houses of the Alighieri, leads to the Church of *Santa Margherita de' Ricci*, in the *Via del Corso*. This church was erected to protect a fresco of the Annunciation by *Taddeo Gaddi* which stood above one of the doors of the Church of *Santa Maria degli Alberighi*. It was painted by order of Rosso di Riccardo de' Ricci and therefore named the *Madonna de' Ricci*.

One *Antonio Rinaldeschi* having lost at play and being greatly excited, threw dirt at the image of the Virgin. He was (1508) hanged for his crime outside the windows of the Bargello (§ 315) and the church was rebuilt in expiation and to shelter the fresco from future insult.

The interior is small and contains little worthy of notice. The outside porch rests on columns of composite order, supporting very elegant arches by *G. Salvini*.

Via  
del Corso

380

A small street, the continuation of *Via dei Cerchi* and leading us to *Via delle Oche* (§ 74) which runs parallel to *Via del Corso*, takes us to the *Piazza Santa Elisabetta* where was once a church dedicated to *San Michele delle Trombe*, and here was the residence of the Trumpeters of the Republic, who always preceded the « *Priori* » on solemn occasions. In 1517 the church was dedicated to St. Elisabeth. A round tower on the southern side of the small square is called the *Pagliazza*, from the straw beds of the Florentines when this tower was a prison.

The Corso leads from *Via Calzaioni* (§ 74) to the *Via del Proconsolo* (§ 345).

381

At No. 4 is a large palace, formerly the house of *Folco Portinari*, the father of Dante's Beatrice. In the court is still a spot called *la Nicchia di Dante* (Dante's corner) where Dante as a boy is supposed to have watched for Beatrice. In the XVI century the Salviati had it restored by *Bramante Lazzeri*. The daughter of Salviati, Maria, married *Giovanni delle Bande Nere* (§ 229) and here was born the Grand-duke *Cosimo I.* Fred-

erick IV, king of Denmark, lived here in 1708. From the Salviati it passed into possession of the Cepparello, and is now the school and college of the *Padri scolopi*, since they were driven out from *San Giovannino* (§ 507). In the court with a colonnade of the composite order (style of *Michelozzo*) is a statue of Cosimo I (end of the XVI century) placed here in 1631.

The continuation of *Via del Corso* after crossing *Via del Proconsolo* is *Borgo degli Albizi*, so called after the Albizi family, which possessed here *loggia*, towers and houses; it was formerly called *Borgo San Piero*, because through a gate existing in the first circuit of walls, it led to the church of *San Pier Maggiore*. We have already said that the corner formed by this street and *Via del Proconsolo* was called *Canto de' Pazzi*, because of the many houses belonging to this family situated here.

Among all the legends and the great confusion created by so many traditions, it would be very difficult to retrace the origin of the Pazzi family. The first member known in Florence was one *Pazzo di Ranieri* who, according to the popular tradition, went to Palestine in 1088 joining the Crusade at the head of 2500 Tuscans. He was very valorous during the war and was the first to place the Tuscan banner on the walls of Jerusalem. For this fact, Godfrey of Bouillon, chief of the Crusade, made him a present of some small fragments from the Sepulchre of Our Saviour. In memory of this fact a curious ceremony takes place every year on Easter eve in the *Piazza del Duomo*, the so called *Scoppio del Carro*. From *Pazzo*, the family which is one of the most ancient and important of Florence, rapidly increased, acquired fame and power, took an active part for several centuries in the political life of the town, and so distinguished itself for its pride and independence that the Pazzi were always the centre of every conspiracy. Three great grandchildren of *Pazzo* (*Ranieri*, *Uguccione* and *Stiatta*) founded the three principal branches of the family.

To the branch of *Ranieri* belonged a number of soldiers, diplomats and conspirators. Among them was, *Alfonso*, a burlesque poet, well-known by the name of *Accademico dell'Etrusco*. There are two principal characters of the branch founded by *Uguccione*: *Iacopo*, called *Nacca*, carried the Guelph banner at the battle of Montaperti (1260). In a treacherous way, *Bocca degli Abati* severed his hand. *Iacopo* with a Spartan courage held the banner fast to his breast with his arm, and kept it there until he fell exhausted from his wounds. *Lucrezia*, a Carmelite nun, changed her name into that of *Maria Maddalena*; after her death (1607) she was canonized. The branch still existing descends from *Stiatta*. Several members were illustrious in art, science, politics, and war and this branch was the one which perhaps took a greater part in political life, and acquired and kept great power, for a longer time.

Sometimes cherished and sometimes hated by the people, the *Pazzi* family is among the few who dared to limit the power and influence of the Medici and had the courage to be jealous of the dominators of Florence. The jealousy and the long series of antagonisms, rebellions and conspiracies to which it gave rise, explain the most agitated and important period of the history of the *Pazzi* and make us understand the rapid changes of fortune, the most terrible events, the great number of its famous men, the heroic and sad deaths of its principal members. And when this jealousy had reached the culminating point, it brought about the celebrated conspiracy of the *Pazzi* (§ 28). After this, the *Pazzi* family, through a lapse of five centuries of rebellions, activity, of glorious events and sad episodes, is still existing and is acknowledged to be the most ancient and noble family of the Florentine aristocracy. The *Pazzi* have no title, but perhaps no title is worthy of the strong majesty of their simple name.

The ancient arms of the *Pazzi* were: six crescents, three azure and three

Pazzi  
family

382

red on a silver ground. In 1388 the house of Bar granted them the present arms consisting of, two gold dolphins back to back on an azure ground and four gold croslets: over the shield is the mural crown.

Borgo  
degli Albizi  
383

We have already spoken of the two palaces belonging to this family, the Quaratesi and the Non finito. At No. 26 is another pretty little Palace with a façade decorated by *Ammannati*. The inside is a beautiful specimen of the style of the Early Renaissance. In the remains of an old tower which looks like a pigeon house, the *Cav. Girolamo Pazzi* founded a Society of learned scholars, which was named *Colombaria* and resides now in the Via de' Bardi. At No. 24 is a palace with graphites, which formerly belonged to the Pazzi, and was restored in 1568, after a design by *Ammannati*, by Don Antonio Ramirez de Montalvo, chamberlain of Cosimo I. It is considered the most perfect specimen of a Florentine palace of the XVI century. Montalvo caused the arms and the insignia of the Medici to be placed on the façade as a token of gratitude to his master Cosimo I. The graphite decorations are exquisite. The English archeologist Baron de Storch lived in this palace in 1739.

The Palace at No. 18 formerly belonged to the Albizzi, one of the greatest families in the Florentine history.

Albizi  
family  
384

Originally from Arezzo, this family is first mentioned towards the middle of the XIII century, when *Benincasa di Albizi* belonged to the council of the Anziani (1251). Among the descendants were 98 *Priori* and 14 *Gonfalonieri* (Note A) and several members were illustrious for civil and political virtues. One *Piero* obtained great influence in public business and was named Chief of Captains of the Guelph party, when they caused, with their abuse of power, the *Tumulto dei Ciompi*. *Piero* was beheaded and his family exiled; but the *Albizi* returned in 1381, and became more powerful than ever by means of *Maso*, a nephew of *Piero*, who was at the direction of the Government during his life. It was under his wise administration that Florence reached the zenith of power and became one of the most respected and feared Republics. This family was divided into several branches, one of which gave origin in 1372 to the *Alessandri*. The arms of the *Albizi* consist: of two circles of gold one within the other, under the black cross of the German order in a silver ground.

385

Under Ferdinand I this palace became the property of the Senator *Baccio* or *Bartolommeo Valori*, who modified the façade to its present state, adorning it with three rows of marble busts of different illustrious Florentine characters. The quick witted Florentines noticing that the great men of Florence were not all models of beauty, called this palace: « *Dei Visacci* » (of the ugly faces). Later it passed to the *Guicciardini* and finally to the *Altoviti*. Under a window of this palace a marble slab records a famous miracle of San Zanobi.

In former times when the Bishops of Florence went to the Duomo for their installation in office, they started from San Pier Maggiore and, passing through this street by this place, they took off their shoes and walked by it barefooted.

Alessandri  
palace  
386

At No. 15 is a palace belonging to that branch of the Albizi which in 1372 split from the family, siding with the democratic party and calling itself *Alessandri*.



This new family obtained several times the most distinguished positions in the State - and many of its members were ambassadors. In 1439 the Emperor John Paleologo granted them the title of Palatine Count which was confirmed in 1516 by Pope Leo X. Their arms were a double-headed silver lamb on a blue ground, in homage to the Guild of Wool to which they belonged.

The Palace Alessandri has kept all the severity of its ancient architecture. Canova lived here during his stays in Florence.

Inside among other things are \*\* four little pictures by *Pesellino* representing Simon Magus, The Conversion of St. Paul, The miracle of St. Zanobi, and St. Benedict visited by king Totila. \*\* *Botticelli*: a copy from his own round picture of the Virgin and Child in the Uffizi Gallery; the Saints Lawrence and Damien, Alessandro and two children Alessandri by *Filippo Lippi* - cut round from a picture taken from the castle of Vincigliata (§ 331). *Filippino Lippi*, St. Anthony and St. Benedict, which belonged to the former picture *Lippo di Benivieni* (?). The Virgin and four Saints, formerly all one picture. In the court Victory by *Tribolo* which had to be used to support the Arms of Cosimo at the fortress of San Giorgio (§ 650).

387

At No. 12 another Albizi Palace, within which is a Deposition by *Perugino*.

The *Borgo degli Albizi* ends with the little *Piazza di San Pier Maggiore*, where formerly was a beautiful ancient church which, already partly in ruins, was quite demolished in 1783.

Piazza  
di San Pier  
Maggiore  
388

It was famous for the ceremony held here at the installation of the Florentine Bishops. They came to this church followed by all the clergy and celebrated here their symbolic wedding with the Florentine Church, represented by the Abbess of the neighbouring convent of Benedictines, who received the wedding ring. The Bishop proceeded to the Duomo through *Borgo degli Albizi*.

The Arch facing the *Borgo degli Albizi* erected in 1638 by Luca degli Albizi, is all that remains of the ancient church. Here also stood the ancient houses and towers of the Donati, the powerful family, to which belonged the terrible Corso, Piccarda (§ 403) and Gemma, the wife of Dante.

This *Piazza* leads to an arch-way where at present is a little market, called *Mercatino di San Piero*.

Passing this arch-way we turn to the left and enter the *Via dell'Orivolo*, formerly *Via degli Albertinelli* after an ancient family which also gave name to the gate in this spot in the second circuit of walls (Note H).

Via  
dell'Orivolo  
389

In the latter half of the XIV century the street was called *dell'Orivolo*, a corruption of the word *orivolo* or *orologio* (watch or clock) because in 1353 there was made the first Florentine clock which was placed in the tower of Palazzo Vecchio. The houses in this street have no special interest. At No. 22 died Atto Vannucci (§ 446).

And finally at No. 45 on the site where formerly were the gardens belonging to the Pazzi palace, is \*\* the Palace of the Bank of Italy (Florence branch) built by the Architect Ci-

Notarial  
Archive

*polla*, one of the best modern buildings in Florence. The carved putti over the doors are by *Bastianini*. Inside is a good statue of Count Benso di Cavour (§ 444).

Opposite this palace, at the corner of the *Via Folco Portinari*, formerly *Delle Pappe*, is the Notarial Archive, with a modern façade, in good imitation of the style of the XIV century. At the corner is the coat of Arms of the Portinari, marking the former site of the first hospital founded by Folco Portinari. The *Via dell'Orivolo* leads us to the *Piazza del Duomo* from where we started on this walk.



Mercury by Giambologna

## WALK V

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**Via Ghibellina - Theatre Pagliano - Buonarroti's house - Prison " delle Murate „ - Pia Casa di Lavoro (Poor house) - Santa Croce Borgo la Croce - Via de' Benci - Via de' Neri Logge del Grano**

1. *Madama di Pompei*
2. *Pal.<sup>no</sup> Borgliesi*
3. *Pensione Chapman*
4. *S. Simone*
5. *Sala Filarmatica*
6. *Teatro Fagiano*
7. *Pal.<sup>no</sup> della Pipa (ex)*
8. » *Bonarroti*
9. *Carceri le Murate*
10. *Ra. Casa di lavoro*
11. *S. Giuseppe*
12. *Pal.<sup>no</sup> Anelliati*
13. *Pal.<sup>no</sup> Agosini della Seta*
14. *S. Croce*
15. *Cristo*
16. *Pal.<sup>no</sup> Corsini*
17. *Caffè delle Colonnine*
18. *Pal.<sup>no</sup> Alberti*
19. *Chiesa Evangelica*
20. *Arca de' Penzati*
21. *S. Rempio*
22. *Loggia del Grano*
23. *Teatro Salvini*





## Via Ghibellina



Angel by Fra Angelico

Our fifth walk will begin at the street facing Badia (§ 347), the *Via Ghibellina*, one of the longest in Florence, which was opened in 1261 by Count Guido Novello, delegate in Florence of Manfredi, king of Naples, in memory of the battle of Monte Aperti. The first part of this street was once called *Via del Palagio* from the facing Palace of the Bargello. The houses opposite the Bargello were formerly the residence of the powerful Counts Guidi, who were expelled from their possessions in Casentino by the Florentines in the year 1400.

Turning into the first street to left, we enter the *Via dei Giralardi* in which are the remains of one of the oldest churches in Florence *SS. Procolo e Nicomede*. It belonged to the monks of Badia, but was suppressed by the Grand-Duke Pietro Leopoldo. It is used now as an oratory and dedicated to the *Madonna di Pom-*

*pei*. Opposite were the houses of the chroniclers *Villani* (§ 480) which are now included in the Borghesi Palace. A tabernacle at this corner contains a pretty Madonna by *Bezzuoli*. Coming back to *Via Ghibellina* the large palace No. 110, extending along the left side from the *Via del Palagio* to *Via delle Sedie*, formerly belonged to the Salviati (§ 591) then to their heir, the prince Camillo Borghesi - who resided here until his death. Both the Salviati and Borghesi made many restorations in this

Via  
Ghibellina  
390

Borghesi  
Palace

palace until it was brought to its present beautiful condition. The first floor is occupied by the *Casino di Firenze* usually called after the palace, *Casino Borghesi*, the largest and the most hospitable Club in the city, and, after the Union Club - which belongs to the Aristocracy - is the Club frequented by the best society in Florence. Every year on the last Saturday of Carnival a great ball is given in honor of foreign visitors and it deserves to be seen for the sake of the rooms which are in the style of that following the empire. The invitations to this ball are obtained through your consul or banker.

Pension  
Champan

Coming out by the opposite door of the palace, we find *Via Pandolfini*, so called after the Pandolfini family (§ 336) which possessed here houses and towers. In the rear of the Borghesi Palace (*Via Pandolfini*, 21) is the *Pension Chapman*, the oldest American Pension in Florence, where almost every American tourist in the last 25 years has stopped, happy to be under the attentive care of Mrs. M. C. Chapman-Candida. The well established reputation of this house calls for no further notice.

At No. 14 is the Palace Medici-Tornabuoni formerly belonging to Bartolommeo Concini, the confidential friend of Cosimo I and grand-father of the Marechal d'Ancre, who made his fortune in France at the Court of Mary de' Medici and Louis XIII.

Concini  
family

We shall not give a full history of the family, originating from **Bartolommeo Concini**, as it belongs more to France. He pretended to descend from a noble family and created for himself a coat of arms. In reality he was the son of a peasant, and acquired power and riches by the cunning with which he gained the confidence of Cosimo I.

This family became extinct in 1631 and its great wealth was divided among the Buondelmonti (§ 550), the Medici (§ 210), the Orlandini (§ 626), the Ricasoli, the Baroni, the Capponi (§ 484) and the Giral di.

Sala della  
Filarmonica

391

Coming back to the *Via Ghibellina* by the *Via delle Seggiole*, we soon reach the large and ugly building where is now the Theatre Pagliano and the Hall of the Philharmonic Society (« *Sala della Filarmonica* ») on the site of the former prison the *Stinche*. This was so called because in 1304 the prisoners taken in the siege of the *Castello delle Stinche* belonging to the Cavalcanti (§ 87), were put here. This prison built in 1299 was first used only for the nobles. Later on, in the XV century, it was used also for insolvent debtors, among which were once the artist Cennino Cennini, the historians Giovanni Villani and Giovanni Cavalcanti. At the corner of *Via San Simone* there still is a tabernacle by Giovanni da San Giovanni, painted to incite the sympathy of the passers-by towards the prisoners.

It is a good work, representing a Florentine merchant bestowing alms on the prisoners through the bars. Besides the donor are the Saviour and two Saints.

From this street we reach the church of San Simone.

## Church of San Simone

Church of  
San Simone

392

This church was built by the monks of the Badia of Florence, towards 1202, on the site of a small Oratory, which stood in the middle of one of their vineyards within the second circuit of walls. It became a parish in 1293, remaining under the patronage of the monks of Badia until the religious orders were suppressed during the rule of the first French Empire. It was restored by *Silvani* in 1698. There are but few objects of interest. On the first altar to the right is a picture representing St. Peter by an unknown artist of Cimabue's time, in true Byzantine style. This picture comes from the demolished church of S. Pier Maggiore. On the third altar to the left is a Conception, a good work by *Nicodemo Ferrucci*.

In this little piazza on the 14<sup>th</sup> of February 1551 took place an *auto-da-fé* of some women, denounced as heretics. The little street running between the church and the back part of the large building Pagliano (§ 391) is called *Via dei Lavatoi*, on account of the lavatories that the wool-merchants had here at one time.

## The Filarmonica and the Theatre Pagliano

The  
Filarmonica  
and the  
Theatre  
Pagliano

393

The new building was erected by *Giovanni Faldi*, in 1838, intended for a place of amusement. There was a riding-school, which exists no longer and a beautiful concert-hall still used by the « *Società Filarmonica* » (see *Via Ghibellina* No. 83. § 391). During the winter and spring, there are given fashionable concerts attended by the Florentine Aristocracy and the Foreign Colonies.

On the stairs can still be seen a fresco of the school of *Giotto*, representing the chasing of the Duke of Athens, interesting as a primitive painting and from a historical point of view, as it shows the Palazzo Vecchio as the Duke of Athens had fortified it.

In the other half of this building, the well known Signor Pagliano, who made his fortune in a successful syrup, built the *Teatro Pagliano*. This popular theatre has its three principal entrances in the *Via del Fosso*. It is the largest and most frequented in Florence and one of the largest in Italy. The interior decoration is very poor.

Via  
del Fosso

At the corner of the Teatro Pagliano, between *Via Ghibellina* and *Via del Fosso*, was the *Porta Ghibellina* in the second circuit of walls, and the *Via del Fosso* was so called from the ditch surrounding the walls. This street was also called for some time *Via del Diluvio* (of the Deluge) probably after the overflow of the Arno in 1557.

In the *Via del Fosso*, opposite the Theatre, was formerly a large garden, full of orange-trees, a celebrated spot, because the handsome Lelio Torelli, page of the Grand-Duke, was here murdered by order of Troilo Orsini, guilty of being loved by Isabella Orsini, duchess of Bracciano, the daughter of Cosimo I. This episode forms the subject of a very popular novel by F. D. Guerrazzi « Isabella Orsini. » After this the garden, corner of *Via Ghibellina* and *Via del Fosso* was called *Canto agli Aranci*. It belonged to the Iacopi, and after their death to the Fabbrini. The latter sold their garden to the Della Ripa, who built their palace at No. 16. At present it belongs to Senator *Olinto Barsanti*.

### Buonarroti's House and Gallery (Galleria e Casa Buonarroti)

Buonarroti's  
house

394

At No. 64 is the house bought by Michelangiolo for his nephew Leonard. Leonard's son « *Michelangiolo il giovine* » a well known poet, helped by *Pietro da Cortona*, decorated this palace (1620), in honor of his great ancestor. The poor frescoes and the pictures representing scenes from the life of the great Michelangiolo are by *Empoli*, *Rosselli*, *Pontorno*, *C. Allori*, etc. *Michelangiolo il giovane* added, later, his documents and autographs as well as the collection of the antiquarian *Filippo Buonarroti*, XVIII century. All this was left in 1858, by *Signor Cosimo Buonarroti*, to the city of Florence to be converted into a public Museum. The bronze bust over the door and the eagle on the column, were placed there during the celebration of the centenary (1875).

Room I

395

**Room I.** 1. *Bugiardini*, Michelangiolo's portrait, when young. 2. *Marcello Venusti*, his pupil. Another portrait of Michelangiolo. 3. *Cristoforo Allori*, Portrait of the young Michelangiolo, the founder of this Museum. 5. \* *F. Pesellino*, an early work. A predella representing three scenes from the legend of St. Nicholas. The whole composition is good in execution, and lifelike in the grouping but some proportions are defective. 10. The arm of a Discus-thrower (antique). 11. Woman with a basket of flowers of the *School of the Robbia*. 14. \* Battle of the Lapithes and Centaurs, in relief; an unfinished early work by Michelangiolo when 17 years old, on a theme given by Poliziano; a study of Greek and Roman sculpture, already showing the delight the great artist took in representing vehement passion. 16. *Pordenone*, groundlessly attributed to Giorgione. Conversation-piece. To the left is:

Room II

396

\* **Room II.** Drawings by Michelangiolo. In the lower frames on the walls and in the middle, architectural sketches. The most remarkable ones on the walls are: I. Head looking down, in red chalk. 7. First design for the façade of S. Lorenzo (§ 188). 6, 8, 10, 11, 13, 17. Studies for the Sixtine Chapel in Rome. 15. \* Madonna with the infant Christ, partly executed in colors.

In the other frames from 18 to 30. Drawings for the Fortification of Florence during the siege of 1529. 44, 46, 47, 48, 51, 69, 80, 88, 98. Drawings for the façade, sacristy and library of S. Lorenzo (§ 188). We return through Room I to:

Room III

397

**Room III.** By the window wall: Statue of Michelangiolo, in a sitting posture, by *A. Novelli* (1620); on the walls scenes from Michelangiolo's life, and on the ceiling similar scenes and allegories by the artists of the XVI century. Exit-wall: 27. *Iacopo da Empoli*, Madonna and Saints of which Michelangiolo is said to have drawn the design.



**Room IV. Family pictures.**

Study: 62. *P. Uccello*, Narcissus at the fountain. 64. Two Sticks. 65. A Mirror of the Florentine style of the XIV century. 17. A two-edged sword presented to Michelangelo by the city of Florence in 1529.

**Room V. Chapel.** 71. *Attributed to Michelangiolo*, A plaster model, the descent from the Cross. 72. *Michelangelo*, Another early work. A Madonna and Child, a bas-relief in marble in the style of Donatello; given to Cosimo I, it was returned to the family in 1617. 74. A small casket of the XVI century. 76. A box with St. Agathe painted on silk. 78. *Michelangelo*, A Holy Virgin and Child; terra cotta model. \* 79. Bronze bust of Michelangelo, attributed to Giambologna, but by *Daniele da Volterra*.

**Room VI.** Archives of Mss. of Michelangelo and clay models and autographs of the Master. Three fac-similes of his letters in frame No. 87. In the open glass cases several models. \*\* No. 10, a wax statuette of the famous David, believed to be his first idea of the large statue. 14. \* Copy of the antique group, now under the Logge de' Lanzi, representing Ajax supporting the body of Patroclus.

In the last room: some majolica ware: a few paintings and souvenirs of the fourth centenary.

Opposite the Buonarroti Gallery is the *Via delle Pinzochere*, so called after a religious sect of women. At No. 9, in the Casamorata Palace, is to be seen a beautiful court of Composite order and where was born, towards the end of the XV century, the celebrated navigator Giovanni Verrazzano (§ 456).

Further on is the *Borgo Allegri*.

An inscription at No. 23 tells us that Leonardo Buonafedi, Bishop of Cortona, built a church in 1543 on the site of a small Oratory belonging to the Alberti, which he dedicated to the SS. Iacopo e Lorenzo. The former oratory connected with a Convent of Franciscan nuns generally called *Monache di San Iacopo*, was built in 1363 at the expense of Iacopo de' Bagnesi. In the convent, suppressed in 1808 and reduced to private dwellings, was educated Donna Eleonora Ramirez de Montalvo, who founded many Convents and the Conservatory of the Quiete, where she finished her saintly life in 1659.

At the foot of *Via Ghibellina*, the last building to left, is the prison of the town called **Le Murate**, formerly a convent. Owing to the great and boundless liberty granted to convents before the Council of Trente, some women more pious and zealous than others, caused themselves to be walled up (« *murate* ») in a cell as a penance. The little houses on the *Ponte alle Grazie* (§ 609) were the favorite resorts for this kind of seclusion. But in 1424 one of these ascetic women founded the convent of the *Murate*. Here Caterina Sforza, the Grand-mother of Cosimo I, three times a widow, ended her life (§ 229); here was taken Catherine of Medici, aged 8, when her family was driven from Florence in 1527 (§ 227) and here was secluded from the world Cammilla Martelli (§ 236), widow of Cosimo I, on the evening her husband died. In 1471 a fire greatly damaged the convent. Lorenzo « *il Magnifico* » himself helped to extinguish the fire and caused the building to be restored at his own expense. In 1557

Room IV

398

Room V

399

Room VI

400

401

Prison  
« Le Murate »

Pratoni  
della Zecca  
Vecchia

402

a flood from the Arno nearly washed it away, utterly ruining a Madonna by *Desiderio da Settignano* and all the works of art existing there.

Almost opposite the prison of the Murate in some old houses are artists studios. Here is the studio of *G. Cassioli* one of the most promising young artists in Florence, son of the late *Amos Cassioli*, belonging to the Siennoise school, painter and sculptor. He is working now on one of the gates for the façade of the Duomo (§ 13). The *Via Ghibellina* ends with the *Viale Carlo Alberto*, on one side of which are the *Pratoni della Zecca Vecchia* (the meadows of the Old Mint) where was formerly the Execution grounds for criminals.

The place is now a promenade and quite forgotten by the Florentine Commonwealth as far as cleanliness is concerned; it is the usual meeting place of children, servants and soldiers from the neighboring barracks - until the new ones for the cavalry will finally be built here, as it was decided a long time ago.

## Montedomini

### Pia Casa di Lavoro (The Poor House)

Montedomini  
(The Poor  
House)

403

Turning to right when coming out from the *Via Ghibellina*, we walk in front of an irregular building, which in 1478 was used as a lazaretto, instituted during the plague of that year, and in 1529 by the two convents of Montedomini and Monticelli, granted by Duke Alessandro de' Medici to these Nuns whose convents had been destroyed during the siege. Here died *Piccarda Donati*, daughter of *Simone*, and the cousin of *Gemma*, Dante's wife.

Piccarda  
Donati

Tradition says that she was the handsomest girl then living in Florence, and was married against her will to Messer Rossellino della Tosa. - Piccarda ran away and hid herself in the Monticelli convent. But her father, her brother Corso Donati, and her husband, carried her forcibly away from the convent where she had already taken the veil with the name of Suor Costanza. Returning home, kneeling before a Crucifix, she begged to be allowed to die before being obliged to begin her married life. That evening her body became a mass of sores full of worms, and in a few hours she was dead.

In 1812 the two convents were suppressed and Napoleon I opened here a Poor house on the occasion of the birth of the King of Rome.

In 1868 the rules of the Poor house called *Pia Casa di lavoro* - were revised and it is now one of the largest and most charitable institution in Florence.

It offers a shelter to old people, to those unable to work and to poor children of both sexes. There is a school where the boys are taught some trade, and the girls learn to sew, to embroider, etc., and are much in demand as servants when, at 18 years of age, they leave this house. The girls are placed only in those families which can give good references. Under the personal and careful direction of the *Commendatore Carlo Peri* and under his rule, several praiseworthy laboratories have been opened. More

then 1000 persons are sheltered in this house which can serve as a model to all modern institutions of the kind. The strict regulations of the house forbid a visit without a special permission from the Director.

The *Pia Casa di lavoro* is on the corner of the *Via dei Malcontenti* through which we now walk, after a glance at the tower on the *Viale* near the Arno. It is the tower of the *Zecca Vecchia* (old Mint) raised on the foundation of the first pier of a bridge which was projected in 1317 but was not finished. It was to have been called *Ponte Reale*, in honor of Robert d'Anjou, king of Naples and chief of the Guelph.

At the foot of *Via dei Malcontenti*, towards the *Viali*, was formerly the *Porta della Giustizia* (Justice Gate). This street was so called because the condemned passed here on their way to execution.

The second street to the right is the *Via delle Conce*, narrow and rather odoriferous but quite characteristic as here are found the tanneries. It is claimed that the inhalation from the tan-pits is very healthy and tradition says that the Medici came to dwell here during the plague.

Torre  
della Zecca  
Vecchia

## Church of San Giuseppe

The little church to the right before reaching this street, is dedicated to St. Joseph. The only remarkable thing to be seen inside is a Nativity by *Santi di Tito*; in the third chapel amongst the relics is shown the rod that budded of St. Joseph.

Church of  
S. Giuseppe  
404

This church was originally an oratory belonging to the Brotherhood of St. John, existing before 1405. « One of the Images of the Virgin painted outside was said to have miraculous powers, so the Florentines appointed « Baccio d'Agnolo to build a larger church, and the door which was his last work » (Vasari), but the façade was made later by an unknown artist. In 1583 Bianca Cappello obtained consent from her husband Francesco I that the church and surrounding houses should be given to the Minimes of St. Francis of Paul, who reduced the houses into a convent where they lived until their suppression in 1784. Then the church was declared a Parish church and the convent was used half by the priests appointed to it, and half as an hospice for the Orphans of S. Filippo Neri. Now this latter part is reduced again to private dwellings.

In the building opposite is a small convent called **Santa Zita**. The nuns keep a school for little children and a number of girls are educated here at a very low rate. Many of them are supported here by some rich ladies of Florence.

The third street to the right is *Via de' Macci* which leads to Sant'Ambrogio. The building beyond this street is the Convent for nuns called the **Dorotee**, who keep a boarding school for girls. It was founded in 1333 for the « *Pinzochere* » of St. Francis, instituted in 1241 by the blessed Umiliana de' Cerchi (S 373). Suppressed in 1808, it was given to the nuns of St. Elisabeth delle Convertite.

The *Via dei Malcontenti* ends with the *Piazza Santa Croce*.



### Piazza Santa Croce

Piazza  
Santa Croce

405

In the time of the Republic the *Piazza Santa Croce* was the favorite spot of Florentines for public festivals. Tournaments, equestrian balls, hunts, masquerades, mock battles and other performances were given in this « Piazza, » not forgetting the « *Giuoco del Calcio* » a game resembling modern foot-ball. Here took place the famous tournament in which Lorenzo and Giuliano de' Medici, acted immortalized by the verses of Poliziano. This « Piazza » was also often used by monks for preaching and in modern times the fetes of carnival have been held here and from it the renowned « *Corso* » of Florence began its winding line of carriages filled with masqueraders. In 1526 the Florentines proclaimed at this place, Duke of Florence, Walter de Brienne, Duke of Athens, who had retired into the convent of Santa Croce.

The central rectangular square remains as a record of the ancient uses of this Piazza, in the centre of which was raised in the occasion of the sixth centenary of his birth (1865) a monument to Dante Alighieri. The fetes held in Florence on that occasion were so famous that they will be long remembered.

And the least beautiful thing connected with them is without doubt the monument, by *Pazzi*, which for a long time has been and still is a target for jokes and epigrams from the



Florentines, who call it *the statue of Dante who jumps a ditch* alluding to the odd position of the figure; and they notice that Florence was never kind nor compassionate towards the Divine Poet.... not even in his monuments (see Sta. Croce § 417).

On the southern side of the Piazza our attention is attracted by a palace (No. 23) whose upper part is supported on brackets. It is the palace of the *Antellesi* or *dell'Antella*, later *Del Borgo*, with \*\* frescoes on the walls and brackets, some of which are still in a good state of preservation. These good ornamental and allegorical pictures were done in 20 days by 13 painters, among which were *Rosselli* and *Passignano*, under the direction of *Giovanni da S. Giovanni*. The general plan seems to be by *Giulio Parigi*. Under the brackets between two windows of the ground floor a white marble disk marks the exact half of the Piazza and served as a target in the game of « *il Calcio*, » of which we have spoken.

The *Antellesi* derived their name from a small country-place near Florence, the Antella, belonging to them. Coming to Florence they became much attached to the Republic and were several times elected to a place among its magistrates. This family, which gave birth to several illustrious men, became extinct long ago. The arms are a red chevron on a white ground.

The  
Antellesi  
family  
406

At No. 8 is a house belonging formerly to the *Barberini* family, a member of which was *Maffeo*, later Pope *Urban VIII*. Here were born the two *Borghini*: *Raffaello*, the author of the poem « *Il Riposo* » (the Rest) and *Vincenzo*, who undertook the sad enterprise of mutilating the Decamerone by Boccaccio after the moral ideas expressed by the council of Trent.

No. 1 is without doubt the most beautiful building of this Piazza and is attributed to *Baccio d'Agnolo*. Notice its classical and pure façade. It belonged first to the old and noble family *Cocchi*, then to the *Serristori* and finally to the *Ago-stini Della Seta*.

Several streets open into this piazza. Opposite the church is:

1<sup>st</sup> The *Via Torta*, ending with *Via della Burella*, or dungeons, so named from the dens of wild beasts kept for the circus which was near by. These dens were often used as State prisons when there was an unusual number of prisoners.

2<sup>d</sup> *Via dell'Anguillara* is named after an old family.

3<sup>d</sup> *Borgo dei Greci* supposed to owe its name to the Byzantine Emperor who, with his brother the patriarch of the Greek Church, were lodged here in 1436, during the council held by Pope Eugenius IV.

These three streets lead to the *Piazza S. Firenze* (§ 369). To the right of the church are:

1<sup>st</sup> *Via del Fosso*, leading to *Via dei Pilastri*, named from the ditch surrounding the 2<sup>d</sup> circuit of wall.

2<sup>d</sup> The little *Via della Fogna* leading to *Via dell'Ulivo*.

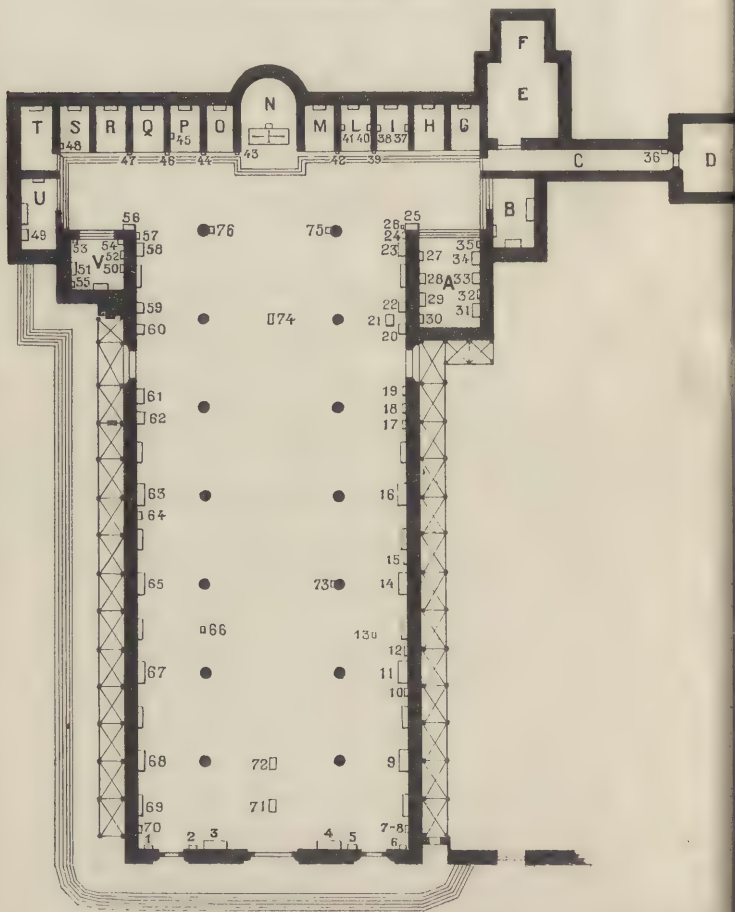
3<sup>d</sup> *Via de' Pepi* (named after the ancient *Pepi* family), leading to the *Via dei Pilastri*.

4<sup>th</sup> *Via delle Pinzochere* and

5<sup>th</sup> *Via S. Cristofano*, both leading to *Via Ghibellina*.

6<sup>th</sup> *Via Borgo Allegri*, leading to *Via Pietra Piana* and the *Via dei Malcontenti*, leading to the *Piazza della Zecca Vecchia*.

Left of the church are: 1<sup>st</sup> *Via de' Benci*, leading to the *Ponte alle Grazie* and the narrow street opening next to the Cloisters, which is the *Borgo S. Croce*, leading to the *Via de' Benci*.



Plan of the interior of Santa Croce

## Church of Santa Croce

The Church of Santa Croce was built by monks who were stationed formerly outside the Porta San Gallo. In 1288 the family Altafronte left to these monks a portion of marshlands with a hospital to which they added a little chapel dedicated to St. Anthony, still to be seen behind the choir of the present church. Pope Gregorius IX, who had canonized his friend St. Francis, greatly protected the order and on the 15<sup>th</sup> of May 1297, (Day of the Holy Cross) the building of the new large church was begun under the direction of *Arnolfo di Lapo*, who was then also constructing Santa Maria del Fiore (§ 1). In 1334, *Giotto* was appointed master of the work. The two Guilds which protected the new edifice were the *Guild of Merchants (dei Mercatanti)* and that of *Dealers in Foreign Wool (Calimala)*.

Church of  
Santa Croce

407

In the XV century, one Quaratesi offered to contribute 100,000 florins towards building the façade under the express condition that the arms of his family should be introduced in its ornamentation. This seeming to be too much of a pretension, both to the Monks and the Guilds, Quaratesi was disgusted and assigned the money for the construction of a new Church near San Miniato al Monte, called San Salvatore (§ 672).

In 1839 the celebrated sculptor *L. Bartolini* urged the government to complete the façade, but the lack of money prevented the granting of this wish.

Finally the design of the architect *Niccolò Matas* was chosen. An Englishman, Mr. Sloane, residing in Florence, offered a loan of 700 pounds sterling for beginning the work. On August 21, 1857, Pius IX laid the first stone in the presence of the Grand-Duke Leopold II and the whole Court. On that day Mr. Sloane converted his loan into a gift and added to his contribution until it amounted to about 12,000 pounds sterling. The façade uncovered in May 1863, was constructed by *Signor Matas* over the base of green and white, the only remains of the Quaratesi gift, a facing in the style of the old Florentine *sgheronata* (diagonal), after a design of *Cronaca* (?). The coquettish whiteness of the new marble is not in accordance with the severe grey color of the rest of the building. Probably when a century of rain and sunshine shall have passed over this façade it will be a great improvement in softening the brilliant but hard tones of the marble.

Formerly in front of the church was a block of masonry called « *Masso di Santa Croce*. » It was the remains of an attempt made for the constructing of a new « *campanile* » after a design by *Francesco di Giuliano di San Gallo* (1549) as the first one had been destroyed by a storm in 1512. The so-called *Masso* was pulled down in 1855. The present bell tower was

built in 1865 by *Baccani*. The flight of steps approaching the building gives an imposing aspect to the whole. At the foot in the middle, the architect *Matas* was buried.

The \*bas-relief over the principal door represents the Elevation of the Cross, and is an excellent work by *Duprè*, as well as the very beautiful \*statue of the Madonna Addolorata above. The monogram of Our Saviour in yellow on a blue ground is placed above the Madonna. On the side door: the *Invention of the Cross* by *Tito Sarrocchi* and the *Vision of Costantine* by *E. Zocchi*. The group of adoring Angels with the Cross at the apex of the central pinnacles are by *Ulderigo Medici*, the ornamentations of the doors by *Casaglia*, *Giovannozzi*, *Giusti* and *Maccari*. The bas-reliefs of the vaults of the doors: by *Fabbrucci*, *Masini*, *Cerri*, *Giorgi*, *Chiari*, *Pazzi* and *Medici*. The statues adorning the façade are by *Lusini*, *Salvini*, *Cambi*, *Bilancini*, *Caifassi* and *Fabbrucci*.

The gates are bronze. The subject of the central one is the *Via Crucis*, divided into twelve compartments from designs by *Emilio Santarelli*.

On the sides of the church were added two porches with octagonal columns and pillars. The one on the side of the cloister is attributed to *Arnolfo*. The other, of a later construction, was closed under the French rule. It has been lately re-opened and restored and the most important sepulchral slabs now on the pavement of the church, will be transported there.

Near the door are two tombs, of the XIV century - to the right that of *Alamanno Cavicciuli* († 1337) to the left that of \*\**Francesco Pazzi*, attributed to *Nino Pisano*. There are also several coats of arms painted and carved.

Interior of  
the Church

408

We should advise the tourist, if he has time to spare, to come twice to this church and to make his first visit to Santa Croce in the afternoon when the setting sun sends its last rays through the high narrow windows in the large nave, filling it with an uncertain light making one understand the religious feeling which filled the souls of the XIII century with an ardent sentiment of boundless faith. For examining every detail the morning light is better.

The interior of the church is in the form of a Latin Cross with a nave and two aisles and open roof, resting on 14 octagonal columns, placed at considerable intervals; the clerestory above is supported by brackets between which are colored glass windows. The ceiling of the nave and aisle is composed of beams. Every thing is simple, except the monuments at the sides, erected here when this Church became the Pantheon of Florence. There is no gilding on the beams of the roof and the columns are not overcharged with ornaments. The pavement is in brick where there are no sepulchral slabs. One understands that this church was intended for an order of monks whose principal vow was that of poverty and whose great ambition was to include the best preachers among their members. Therefore the nave and aisle are wide enough to allow space for large audiences. The most successful preacher in this church was *Fra Francesco da Montepulciano* (1514) who preached sermons so full of awfull threatening, that the entire audience cried « *Miseri-cordia!* » almost losing their senses with grief and terror.



On the columns are painted different coats of arms of ancient Florentine families, corresponding to the tombs in the pavement. Several of these coats of arms were removed at the beginning of the XIX century to the high portico of the large cloister. Formerly the side walls and the beams were adorned with banners, and armors belonging to the Florentines, who had won important battles and were thus honored after death. About 43 families of Florence were thus represented in Santa Croce. Cosimo I, always jealous of every sentiment of reverence and gratitude that any one but himself and his own family could inspire in the Florentines, especially when they recorded glories of the Republic - pretending that these trophies were falling to pieces, had them destroyed in 1560 when he intrusted the restoration of Santa Croce to his beloved *Vasari*. This artist removed the choir from the middle of the church, destroyed the painting and the beautiful woodcarving surrounding it, and decorated the aisles with Corinthian altars hardly in harmony with the simple dignity of the interior - and ruining thus the frescoes by *Giotto* and his pupils, which formerly decorated the walls. Happily the sepulchral slabs on the pavement have never been removed as they constitute an important monument of Florentine history recording all well known characters. There are about 276. Twenty-seven have the whole figure carved. Unhappily traces of some very important ones have been destroyed by being constantly walked over and so no one knows the precise spot where *Taddeo Gaddi*, *Lorenzo Ghiberti*, *Tafi*, and others are buried.

At present all around the church are monuments to the greatest Italians. Though every monument is not good, nevertheless the soul is filled with veneration in walking through this Pantheon, thinking of the great names which are inscribed on these marbles - and the Italian visitor feels proud to belong to the same country as these great men. We will begin our visit by looking at the wall where are the three principal doors.

Over the principal entrance is the bronze statue of St. Louis Bishop of Toulouse - by *Donatello*. When asked the reason of the dull expression he had given to this statue, *Donatello* excused himself by saying that he had to reproduce the great devotion of a man silly enough to exchange a kingdom for a monastery. The rose window has a Deposition, by *Lorenzo Ghiberti*, in colored glass - and above this is a stone tablet, with the letters **IHS**, placed there after the plague in 1437 by San Bernardino of Siena, by whom these initials were inserted to denote the name and mission of Our Lord *Jesus Hominum Salvator*. These initials were formerly placed in front of this Church.

San Bernardino having taken a member of his flock to severe task for the manufacture of playing cards, was answered that the man knew no other means of gaining a livelihood. The Saint told him to put these letters on his blank-cards and sell them. They spread like lightning and the man made an immense fortune.

**Note.** - The figures and letters in a parenthesis correspond to the

same one on the plan of the church, marking the exact spot where the monument and the Chapel can be found.

Antonio e G.  
Targioni  
Tozzetti

410

The Monuments on this wall are to **Pio Fantoni** (1), **Antonio** (5) and **G. Targioni-Tozzetti** (2).

Father and son - the elder one published the « *Viaggi in Toscana* » with an account of the physical condition and natural history of this province; the son is well known as an eminent botanist and horticulturist.

Gino  
Capponi

411

**Gino Capponi** (3) by *Bortone* (1884).

A descendant of the great Pier Capponi, greatly helped by his works and with the moral and intellectual influence he had over his fellow citizens, to prepare Tuscany to join in the Revolution for Italian Independence and when he died, old and almost blind, he was mourned by all Italy. Well known as a literary man, his last and most important work was the « *Storia della Repubblica di Firenze* » (History of the Florentine Republic).

G. B. Nicco-  
lini  
Domenico  
Sestini

412

**G. B. Niccolini** (4) by *Fedi* (1883) (§ 260).

**Domenico Sestini** (6) with his portrait in relief.

Born in Florence in 1730 he travelled a great deal in the East and became quite a celebrated numismatic. He was appointed Royal Librarian by Princess Elisa Buonaparte, Queen of Etruria, confirmed in his office by the Grand-Duke Ferdinand III, and died in 1835.

Beginning from the right aisle.

Daniele Ma-  
nin and Fil.  
Buonarroti

413

A small slab, high on the wall has the effigy of the Venetian patriot **Daniele Manin** (8) (§ 539). Under it two marble slabs to **Francesco** and **Filippo Buonarroti** (7).

1<sup>st</sup> Altar. Crucifixion by *Santi di Tito* (?).

Michel-  
angiolo Bu-  
onarroti

414

Beyond this altar is the Monument of **Michelangiolo Buonarroti**. The design is by *Vasari*. The bust is said to be an excellent likeness. Both bust and statue of Painting are by *B. Lorenzi*; Sculpture by *V. Cioli*; Architecture by *G. Dell'Opera* and the frescoes are by *B. Naldini*.

Born at Caprese in Casentino in 1475, **Michelangiolo** was the greatest artist of his century, as sculptor, painter, architect and writer he excelled all others. He stands in art as does *Dante* in literature. He died in Rome aged ninety. Cosimo I had secretly conveyed his corpse to Florence, because Pope Pius IV endeavoured to retain it in Rome. Large funeral services were held to the honor of this great artist (§ 191). When in the XVIII century his tomb was opened, the corpse was found in perfect condition as well as the green velvet of his jacket.

415

As if it were placed there to form a more artistic and therefore congenial atmosphere for the spirit of **Michelangiolo**, on the opposite column above the basin for holy water is an oval within which is a \* marble relief « *Madonna and Child* » an exquisite work by *A. Rossellino*, ordered by Francesco Nori, Prior of the Republic, who died in trying to help the Medici during the Pazzi conspiracy (§ 28). He was buried here and Leo X granted an Indulgence to every one who should pray for the soul of F. Nori.

G. Garibaldi

416

A bronze tablet in memory of **Giuseppe Garibaldi** (10).

**G. Garibaldi** was born in Nice on the 4<sup>th</sup> of July 1807. A bold and strong sailor, he became a conspirator and a soldier when Italy needed his help. He joined the secret association of « *Giovine Italia* » and was condemned to death in 1834; he escaped however, went to America, fought in South America holding high the name of Italy. As soon as the first war for the

Italian Independence was declared, he came back, fought in Lombardy, and directed the heroic defense of Rome - then after having hoped in vain to rescue Venice, he voluntarily expatriated himself. In 1859 he returned to Italy leading a legion of his brave « *Cacciatori delle Alpi*. » When after the treaty of Villafranca, signed by Napoleon III and the Emperor of Austria, Milan was joined to Piedmont but Venice remained in possession of Austria, he called one thousand of his brave companions among which were *Bizio*, *Sirtori* and the brothers *Cairolì* and hiring two ships, he sailed on the evening of the 5th of May 1860 from Quarto near Genoa for Sicily, in order to deliver it from the yoke of the Bourbons. He landed at Marsala, after a series of adventures, escaping the ships of the Bourbons, and was greeted with enthusiasm by the Sicilians. He marched towards Palermo and after three days of siege was able to enter it. Meanwhile the whole isle was aroused in rebellion against the Bourbons, and Garibaldi assumed the Government of Sicily in the name of King *Vittorio Emanuele*. He was then able, after several battles, to subdue Naples also. Meanwhile *Vittorio Emanuele* with General *Cialdini* fought and gained several battles against the soldiers of the Pope, advancing at all times towards Naples, when *Garibaldi* met his King near Teano, resigned the conquered power into his hands and disdaining honor, power and riches, retired into his little isle of Caprera. But *Garibaldi* - notwithstanding that for political reasons the Italian Government thought it better to wait an opportunity of seizing Rome, went with his « *Garibaldini* » (1862) towards Rome - to conquer it. However the Government was obliged to send soldiers against him and at Aspromonte he was wounded and arrested and sent a prisoner to Varignano, where he was soon set at liberty. In 1866 *Vittorio Emanuele* having declared war with Austria in order to free Venice, *Garibaldi* joined his King and after a short war, *Venice* was enabled to join the Italian States. After another unsuccessful attempt to take Rome (1867) when the due time had not yet come, *Garibaldi*, being again arrested at Sinalunga, retired to Caprera. When finally *Vittorio Emanuele* had conquered Rome, the eternal city was made Capital of united Italy, free under one rule, *Garibaldi* was elected Deputy at the National Parliament - and though old and invalid he never was silent when his words could help the liberty of his country. He died on the 2d of June 1882 at Caprera, and his death was a mourning for all Italy. He wanted to be buried in his dear little Caprera near the Sea - and though the Italians wanted him to be placed in the Pantheon of Rome near *Vittorio Emanuele*, his last wish was respected. He left two sons and one daughter by his first wife *Annita*: General *Menotti* - and *Ricciotti Garibaldi*; the daughter is the wife of General *Canzio*. By his second wife *Francesca*, he left *Clelia*, who is married to professor *Graziadei*, and *Manlio* a young and brilliant officer in the Italian Navy. The isle of Caprera was bought by the Italian Government from the family and the house kept as he left it and declared a National Monument.

### Monument to Dante by Stefano Ricci (1829).

Dante  
Alighieri

417

From *Aliseo de' Frangipani* a powerful Roman family, who came to Florence towards the X century originated three families « The *Alisei*, the *Alighieri* and the *Biliotti*. The *Alighieri* came from the branch of *Ansaldo Alisei* knighted by the emperor Conrad I. One of the ancestors of *Dante* was *Cacciaguida* a valorous soldier under the emperor Conrad III. *Dante* was born in 1265, son of *Alighiero degli Alighieri* and *Donna Bella*. When a child, he gave proof of a great sensibility of heart; when nine years old, he saw for the first time *Beatrice*, the daughter of *Folco Portinari* - and received his first inspiration to write poetry. The date when he entered as a Novice of the friars of Santa Croce is uncertain - but it was for a short time only because his father placed him as a pupil with *Brunetto Latini*, then secretary of the Republic (§ 98). When *Beatrice* died, at the age of 26 years, *Dante* was inconsolable and immortalized his grief in celebrated verses eulogizing his beloved one in the celebrated *Divina Commedia*. He always speaks of her in such a delicate and sublime way that it might be suspected that he does not allude to a human being but to an allegory of Wisdom. But surely he loved *Beatrice*, as in the *Vita Nuova* he only speaks of his young love. His passion did not make him neglect his duty, because he never ceased studying and fought with courage at the battle of *Campaldino*. He was fond of music and painted rather well; at the age of 25 he was first made Ambassador of the Republic and in 1300 he was elected



« Priore. » It was during that time that the great discussion arose as to whether Florence should greet Charles VIII of Valois sent by Pope Boniface VIII with the apparent purpose of putting an end to the civil strifes but really to help the Neri and expel the Bianchi. The family of *Dante* formerly *Guelphs*, had become *Bianca* and he, not only because belonging to that party, but also because he thought it better and more useful for his country, always objected to the proposal. *Dante* having ceased to be « Priore » was sent as an Ambassador to the Pope to persuade him not to send Charles VIII to Florence. While kept in Rome by smooth promises of the Pope, Charles entered the town (1301) and the party of the Bianchi and poor Florence lost power under the rule of Charles VIII and Robert Duke of Calabria. During his absence *Dante* was condemned to pay 8000 lire, was banished from Florence and his property confiscated. From this time, the life of *Dante* was unhappy. He visited several Italian Princes and was especially protected by *Cane Della Scala*. But such a severe man could not be loved by courtiers. He left the Court of Verona and wandered through Italy, and went to Sienna where he tried in vain to have annulled his banishment. In Arezzo where were other banished Florentines, he joined in the plot to unexpectedly reenter Florence. Chased from that city again by the « Neri, » *Dante* always endeavoured to be recalled, beseeching without success the protection of Pope Clement V. Having lost all hope, he retired to Mugello and afterwards to Padova. He had begun the *Divina Commedia* a short time before his exile, and finished the IX canto of the *Inferno*. He resumed his work and every day added some new thing suggested by his own trouble, and taking thus an eternal revenge upon his enemies he finished the whole work which is the most perfect specimen of Italian Literature. It was *Dante* who first used in an elegant and grammatical way the spoken language, as generally Latin was used in writing. And his language is still so fresh, after so many centuries, that one can say he founded the Italian idiom.

In 1308 he went to Verona and in gratitude for the kindness received from *Cane Della Scala*, he dedicated to him the *Paradiso*. Meanwhile the emperor Henry VII had gone to Rome for his coronation and the Ghibellines hoped to receive much assistance from him. There *Dante* wrote him (26th of April 1311) such an eloquent letter, that the Emperor was convinced of the advisability of declaring war against Florence. This was the great mistake of *Dante's* life, because he should never have forgotten his citizenship of Florence. The siege of Florence did not end the exile of *Dante*, and poor and miserable he continued his wanderings until his death in Ravenna the 14th of September 1321 aged 56 years. It is said that the Guelphs after 15 years of exile recalled *Dante*, but on such hard conditions that he could not accept the offer. At the age of 26, *Dante* married Gemma Donati, by whom he had five sons and a daughter. His life with her was not happy, she being very jealous and he inclined to a gay life. Beatrice was not his only love; among them was *Adalagia*, niece of Pope Adriano and wife of the Marquis Malaspina, who protected him and to whom he dedicated the *Purgatorio*. The descendants of *Dante* ended in the XVI century with one woman, who married into the family of Conti di Iacopo of Verona, which inherited the name of Alighieri.

He was a great student of Virgil and a friend of all the great men of his time. He left many unfinished works. But his principal work which has made him immortal, is the *Divina Commedia*, which made of him the greatest poet of the world after Homer and Virgil. The character of *Dante* firm, rash and strong, made him always mindful of an injury once received and his *Divina Commedia* is the true reflection of his revengful spirit. Ravenna erected a great monument to *Dante*, and Florentines, penitent of having exiled him, issued a decree (9th of August of 1373) by which a professorship was instituted to explain the *Divina Commedia*. Several times they have tried to get the ashes of the great poet from Ravenna, which that city has always refused. The arms of the *Alighieri* were: a red wing on a gold ground.

Next to the monument of *Dante* is a bronze tablet to the memory of **Mazzini** (12).

Giuseppe Mazzini, born in Genoa the 22d of June 1805, is one of the greatest characters in the history of Italian Independence. He was the soul



of every conspiracy, a splendid example of an honorable and self-denying man; he consecrated his life and his genius to his country which he worshipped and longed to see *united, independant, sovereign*. He was several times exiled - but he never failed to help his people with messages sent from England and published in the liberal papers. He died in Pisa the 10th of March 1872.

The monument beyond the altar is to **Vittorio Alfieri** (14) placed here by his friend the duchess of Albany, wife of the last pretender Stuart. It is a very good work by *Canova*.

**Vittorio Alfieri**, born in Asti, Piedmont, in 1749, of a noble family, spent his early life in dissipations. After his 35th year he began to write poetry, studying with great application Latin and Italian. He is the greatest Italian writer of tragedies. He was an ardent patriot whose aristocratic prejudices received a severe shock in the violent outbreak of the French Revolution. He was one of the first to give expression to modern patriotic sentiment in poetry filled with aspirations of liberty, such as he supposed existed in ancient Greece and Rome. He died in Florence, at the age of 54.

Vittorio  
Alfieri  
419

Next to this is an inscription commemorating the Marquis **Cesare Alfieri**, illustrious patriot (15).

In the pavement, in the third arcade are laid temporarily the bones of **Ugo Foscolo** (13) waiting a monument to be raised in his honor.

Ugo Foscolo  
420

**Ugo Foscolo**, born in the Jonian Isles, was of Venitian parentage. Great poet and still greater patriot he offended Austria, when professor at Pavia (1808) by his liberal sentiments and had to leave Italy for England, where he lived until 1827 occupied in the study of Dante. His chief work is the poem *« I sepolcri »*.

Next to the tomb of his family is the Monument to **Niccolò Machiavelli** (16) by *Spinazzi*, erected in 1787 by a public subscription raised by Lord Cowper, one of the most eminent Englishmen then residing in Florence.

Niccolò  
Machiavelli  
421

**Niccolò Machiavelli** was born in Florence the 3d of May 1469, the son of *Bernardo Machiavelli* and the poetess *Bartolommea Nelli*. He was secretary of the *Council of Ten* - and was several times sent as Ambassador to Rome, to France, to the Emperor, etc. He was an intelligent politician, who strongly opposed the practice of hiring mercenary soldiers, which he considered the principal obstacle to the prosperity of the Republic. His principal works are the *« Istorie Fiorentine »*, *« I discorsi sopra la prima Deca di Tito Livio »*, *« I dialoghi sull'arte della guerra »* and the famous book of the *« Principe »*. Statesman, strategist, historian, he was also a good poet and the author of several poems greatly admired. All his works are standards of purity of language and are quoted in the *Vocabulary of the Crusca* (§ 307). He died in Florence on the 22d of June 1527.

Next is the tomb with a medallion of the abbé **Luigi Lanzi** (17) placed here by public subscription.

Luigi Lanzi  
422

He was born in 1732 near Macerata and belonged to the order of Jesuits. He was appointed Conservator of Arts in Florence and founded the Etruscan Museum. He is a celebrated writer on Italian Art. Died in 1810.

The fresco (18) above the tomb of **Benedetto Cavalcanti** a friar of Santa Croce, representing John the Baptist and Saint Francis, is the last remnant of the paintings formerly existing on the side walls. It is attributed by some to *Andrea del Castagno* and by others to *Piero Pollaiuolo*.

423

Next to it, inserted in the wall, is a group in *Macigno* (free-stone) « The Annunciation » (19).

It was the first work of *Donatello* which attracted the public notice and the beginning of his fame. The expression of the Virgin timidly and humbly bending forwards, is good. The draperies and the lines of form show *Donatello's* great study of the antique.

Over the next door is a lunette with a fresco representing the meeting of St. Francis and St. Dominic. Above is the organ.

Leonardo  
Bruni  
l'Aretino

424

The next Monument (20) is one of the finest in Santa Croce. It is to **Leonardo Bruni** called **Aretino**. This monument, the master piece of *B. Gamberelli* called *il Rossellino*, is one of the most perfect specimens of Florentine sculpture of the XV century. Exquisite are the two *genii* with the coat of arms above the arch; the eagle and the canopy are beautifully composed. The relief of the Virgin and Child in the Lunette above is by *Andrea Verrocchio*.

**Leonardo Bruni**, born in Arezzo in 1369, was one of the most brilliant lights of his time. He tried to imitate Petrarch, whom he greatly admired and became one of the first Greek scholars. Appointed Apostolic secretary by Innocenzio VII, he clearly described the bloody confusion agitating Rome, and was obliged to escape with the Pope. After having been secretary to Gregory XII, Alexander V and John XXIII, he came to Florence, where he was appointed Secretary to the Republic. He died on the 9th of March 1443 leaving among his other works a History of Florence up to 1404. The Arms of this family, which made Florence its home, are a white lion rampant on a checkered ground of azure, gilt and red.

G. B. Rossini

425

In the floor is a temporary memorial slab (21) marking the tomb of **G. B. Rossini** whose remains were brought from Paris in 1886.

**Giovacchino Rossini**, son of *Giuseppe Rossini*, a cornetist, and *Anna Guidarini* was born in Pesaro on the 29th of February 1792. In 1804 he began to study music at Bologna with *Angelo Tesei*. He learned so quickly that, when yet a young boy, he earned money by singing in Churches. In 1807 he entered the Lyceum of Bologna and studied with *Padre Stanislao Mattei*. His first composition was the cantata « *Il pianto dell'Armonia*. » In 1811, already famous, he was chosen as leader of the orchestra when the « *Four Seasons* » by *Haydn* was rendered. The first opera he composed when 18 years old was « *La Cambiale del Matrimonio* » which had quite a success at Venice.

From this time began his wandering life through Italy and other parts of Europe - representing always with more or less success his operas. The first evening that the *Barbiere di Siviglia* was represented at the Theatre Argentina in Rome (1816) it was an utter failure. The disapproval of the audience expressed by howling and screaming is impossible to describe. The only person who applauded was the composer himself, who increased this applause with the noise. The second evening, the *Opera* was a perfect success. *Rossini*, famous, applauded by everybody, friend of every notable person of rank, art, or fortune, retired to Paris where he died on the 13th of November 1867. He was gay and good, but very sarcastic. Many anecdotes are told about his frank way of expressing his opinion to young artists, who sought his advice. No one was spared - even *Adelina Patti* heard from the master the bare plain truth.

P. A. Micheli

426

Monument to **Pietro Antonio Micheli** (22) with his bust.

Born in Florence in 1679 he travelled a great deal for scientific researches and became quite an eminent botanist. He died in 1737. He published several works the most important of which is on « *Cryptogamic Plants and Fungi*. »

The last monument on this side is to **Leopoldo Nobili** (23) born in 1784.

L. Nobili

427

He served as a soldier in the campaign of Russia with Napoleon, and was made a prisoner by the Cossacks after the burning of Moscow. When released, he returned to Italy and began his scientific studies becoming a well known natural philosopher. He studied magnetism and threw a new light on the discoveries of *Volta*, *Oersted* and *Ampère*. Banished from Italy for political reasons (1831) he stayed one year in France, then returned to Florence. He died in 1835.

Next to it a bronze slab (24) commemorates the Italian soldiers, who died like heroes in 1889 at Saati and Dogali in Abyssinia.

In the pavement of this aisle are several monumental slabs, three of which have the figures in relief: one of **Milano d'Aste** († 1396) a follower of Sir John Hawkwood (§ 20), a captain in the service of Florentines and who fought against Gian Galeazzo Visconti (1392) - that of **Francesco Magalotto** († 1377) one of the *eight saints* called *devils* by Pope Gregorius XI, because they were the leaders of the war for liberty made against the Church; the word « *Libertas* » is inserted in his arms - that of **Ludovico Obizzi** from Lucca, who died, a Florentine captain, in the battle of Zagonara (1724).

428

Unhappily it is almost effaced; the design is by *Ghiberti*. Turning now to the right transept the first monument is to prince **Don Neri Corsini** (25) by *Fantacchiotti*.

Don Neri  
Corsini

429

**Don Neri Corsini**, *Marchese di Lajatico*, though an ardent liberal, was personally attached to the Grand-Duke Leopold II, when he hoped by his good counsels to retain him on the throne.

He was governor of Leghorn and died of small-pox in London in 1859, where he was sent on a mission to the Court of St. James.

Before this monument a bronze plate is inserted in the pavement on which is an inscription (26) by *Boccaccio*, commemorating the well known author of « *A Discourse on Love* » **Francesco da Barberino** who died in 1300.

F. da Bar-  
berino

430

The frescoes in the chapel called « Del Sacramento » (A), next to the Corsini monument are by *Starnina*, *Gaddi*, *Gerini* and others representing scenes from the lives of St. Anthony, St. Nicholas, St. John the Baptist, Our \* Saviour and St. \* John the Evangelist.

Chapel  
« Del Sacra-  
mento »

431

Those of St. Anthony and St. Nicholas, though dramatic, show in the simple style of drawing and composition, in their long and small eyes and bent arms without elbow, that they belong to an early period - they are truly Giottesque in treatment. Those of Our Saviour and \* St. John the Evangelist are of a later period. The style in composition is still simple, but the drawing is more correct, the expression beautiful, it approaching near to nature and the drapery is finely disposed.

The frescoes to the right represent miracles by St. Nicolas of Bari - and scenes from the life of John the Baptist.

(These last are poor and defaced).

On the wall to the left of the entrance, middle line near entrance: \* Scenes from the life of St. John the Evangelist

very grand, recalling the frescoes in the Carmine by Masaccio. (Don't forget that Starnina was the Master of *Masolino*, *Masaccio's* father).

*Further on, near the window, left, \*\** Scenes from the lives of Our Saviour, and St. Anthony; his temptation, etc. greatly damaged. In the ceiling are the Evangelists and the Doctors of the Church. The altar piece is a Last Supper by *Vasari*.

In this same chapel are, to the right, two monuments by *Ricci* to two Polish gentleman (27-29). A statue by *Della Robbia* (28) and a tomb to one *Castellani* (30). To the left near the altar is a \*monument to another *Castellani* (31) in the style of *Donatello*. This chapel dedicated to St. Anthony formerly belonged to the *Castellani* family, one of whom, a « Priore » of the Republic founded it. Still to the left is another monument to one *Giuseppe Raddi* (32) with flowers painted on the marble (very ugly). Another Statue by *Della Robbia* (33).

Countess  
d'Albany  
432

\* The Monument (34) to the *Countess d'Albany*. The design is by *Percier*, the sculptures by *Giovannozzi* and *Santarelli*. A marble slab in the pavement marks the spot where she is buried.

The *Countess d'Albany*, born at Mons, 1753, of the noble family *Stolberg*, married in 1772 the Pretender *Charles Stuart*, but this marriage proving an unhappy one, she left the prince in 1780. She later on met *Alfieri*, and it is said, married him secretly after her husband's death. She died in Florence in 1824.

Benedetto  
Varchi  
433

Next to the door is a bronze tablet (35) to *Benedetto Varchi*.

Historian and poet, *B. Varchi*, was born in Florence in 1502, died in 1565, took part in 1527 in the second expulsion of the Medici, but was obliged to leave Florence when they returned - *Cosimo I* called him back, granted him a pension and committed him the writing of the history of the last period of the Florentine Republic. *Varchi* translated the works of several Latin authors, wrote sonnets and comedies, but his principal work is the « Florentine History » which was placed in the Index expurgatory.

Baroncelli  
chapel  
434

Before entering the next chapel (*Baroncelli* formerly *Giugni*) (B) is a \*\* Monument by the school of *Niccolò Pisano* (1326) with a grated window and a pointed frontispiece resting on small twisted columns - whose pedestal is formed by the sarcophagus.

In the pavement of the church before this chapel is the \* stone with the armed figure of *Biordo Uberti* († 1358) interesting for the costume of the XV century. The \* frescoes decorating the chapel are an early work by *Taddeo Gaddi*.

On the left side to the entrance are represented scenes from the life of the Virgin. In the Presentation, on the right are two women beautifully drawn and a man with a long beard seen in profile, probably the father of the artist, *Gaddo Gaddi*; the other man, near him, in white with a cap is *Andrea Tafi*, the worker of Mosaics. A total absence of repose and order in the composition may be seen in the Marriage of the Virgin.



At the sides of the window are: The Annunciation, the Visitation, the Angels appearing to the Shepherds, the Adoration of the Shepherds, the Star leading the Wise Men and their visit to the stable of Bethlehem. Within the pilasters are David, and Joseph.

On the end wall of this chapel, to the right, above a statue of the Madonna by *Vincenzo Danti* is a fresco by a pupil of *D. Ghirlandajo*, *Bastiano Mainardi* « The Madonna giving her girdle to St. Thomas » from a design by *Ghirlandajo*. The heavy figure of the Saviour before the altar is by *Baccio Bandinelli* and was brought here from the Cathedral.

Next to this chapel is the door of the \*\* corridor (C) with pretty almost Gothic windows. The architecture is by *Michelozzo*.

Corridor

435

On the wall some fragments of frescoes and the Monument (36) to the sculptor *Bartolini* by *Romanelli*.

L. Bartolini

**Lorenzo Bartolini** was born in 1777 in Savinana near Prato and died in Florence in 1850. His father, an iron-forging wanted him to follow his trade, but Lorenzo being inclined to Art, came to Florence, studied drawing with the painter Demarets and was employed by a merchant of objects in marble and alabaster. Having become quite skilful in that work, when not yet twenty, he went to Paris, studied with the sculptor Lemol, took part in the competitions of the Academy of Fine Arts and gained the second prize for a beautiful bas-relief. Napoleon I sent him to Carrara in 1808 to found a school of sculpture. He then came to Florence, where he executed a quantity of works, many of which are in Santa Croce. As a sculptor he became quite celebrated, he restored the Tuscan school bringing it back to the good principles of realism and preaching more by example than by words.

Through the first handsome door to the left we enter the \*\* Sacristy (E) built in the XIV century by the Peruzzi, and beautifully decorated with frescoes of *Giotto's* school, probably by *Nicola di Piero Gerini* and *Ambrogio di Baldese* representing scenes from the Passion. Though greatly restored several times, once as late as 1840, these frescoes are remarkable for composition. The inlaid and carved wainscoting in the style of *Giuliano da Majano* is by *Giovanni di Michele* (1440-50). On the wall to the left is a large Crucifix of the school of *Giotto*, attributed to *Margheritone d'Arezzo* (1236) and presented by him as a token of gratitude to *Farinata degli Uberti*, the great Ghibeline leader, who had rescued his native country from destruction. When, after the victory of Montaperti it was proposed to raze Florence to the ground, *Farinata degli Uberti* protested against so barbarous an act and the proposal was dropped.

The Sacristy

436

A Madonna and a head of the Saviour by *Della Robbia*. Here are preserved some choral books of 1300 and 1400 with miniatures, some reliquaries of the same epoch, etc. etc.

Separated from the Sacristy by \*\* a grating of finely wrought iron work in Gothic style (1371) is the \*\* *Rinuccini* chapel (F), covered with frescoes for a long time attributed to *Taddeo Gaddi*, but really by his pupil *Giovanni da Maiano* under the direction of the master (1379); they are now greatly

Rinuccini  
chapel

damaged. These paintings are much better for composition and drawing than those in the Baroncelli chapel and belong to a more advanced period of Art. On the vaulting of the entrance arch are SS. Anthony, Francis, Andrew and Louis between the twelve apostles. On the walls are scenes from lives of the Virgin and Mary Magdalene. The altar piece, a Madonna surrounded with ten Saints, is by *Taddeo Gaddi*. A Crucifixion of *Giotto's* school, according to Cavalcaselle by *Taddeo Gaddi*, and a Nativity by *Bugiardini*.

Medici  
chapel

At the end of the corridor is the \*\* Medici chapel (D), built by *Michelozzo* at the expense of Cosimo « il Vecchio » and his brother Lorenzo. \* The door is inlaid and carved in the Renaissance style. Over the altar is a most exquisite specimen of *Luca della Robbia's* work. Madonna and Child probably after a model by *Verrocchio*. Over the door, facing the altar, a lunette with angels and a garland of fruit. A Trinity probably by *Neri di Bicci* (1461). A relief of the Madonna and Child and angels of the School of *Donatello*. \* A lovely shrine to hold the consecrated wafer by *Mino da Fiesole* (brought in 1815 from the Convent of the Murate). A monument to a young American Miss Favreau by Mrs. Faveau - \*\*\* Coronation of the Virgin, the remarkable and authentic picture by *Giotto* formerly in the Baroncelli chapel. In the predella are the Saviour, St. Francis, the Baptist, St. Peter and Paul the Hermit; delicately painted and varied in expression.

The expression of the Virgin is modest; she bends forward with folded arms while the Saviour is crowning her. The attitude of the four worshipping angels is beautiful. The angels are lovely playing and singing.

Each head of Patriarch, Prophet and Saint in Glory is painted with characteristic portrait-like reality. Cavalcaselle says that no traveller to Florence should fail to visit and study this painting as it was long a standing piece for the critics of *Giotto's* style.

Over the two doors at the side of the altar are St. Dominic and St. Francis in *Della Robbia* ware.

This was formerly the Chapel of the Novitiate and probably Dante took here, when young, the franciscan habit. It is now a Museum of good early Church art.

The little door to the left in the tribune opens into the first burial-place of Galileo now in the Church.

Velluti  
chapel  
437

Returning to the church the first chapel on the right (*Velluti* Chapel) (G) has \* a fresco of the school of *Giotto* - the legend of the conquest of the Archangel Michael on Monte Gargano and the Assumption by *C. Allori*.

Riccardi  
chapel

Second chapel (H). Formerly *Soderini*, and since the XVI century, *Riccardi*. The Discovery of the Cross by *Biliverti*. St. Francis by *Passignano* and another by *Rosselli*. The vaulted ceiling was painted in 1621 with incidents from the life of St. Andrew by *Giovanni di San Giovanni*.

Bonaparte  
chapel

In the third chapel (I), formerly *Giugni* now *Bonaparte*, is to the right a monument (37) to *Giulia Clary* a daughter of a mer-

chant of Marseilles, the wife of Joseph Bonaparte, the brother of Napoleon I ex-king of Spain, by *Pampaloni*. To left is the monument (38), by *Bartolini*, to their beloved daughter **Charlotte**, born in 1802, married to her cousin Charles Louis Napoleon, elder son of Louis, king of Holland - only brother of the late Emperor of France. She died in 1839.

On the pilaster between the third and fourth chapel a bronze slab (39) commemorates the late Emperor Napoleon III.

Fourth chapel. (*Peruzzi*): to the right a monument (40) to **Vincenzo Peruzzi**, to the left a bronze slab (41) in memory of **Ubalдино Peruzzi** (§ 464).

Peruzzi  
chapel  
438

This chapel is adorned with some \*\* exquisite frescoes by *Giotto* - with scenes from the lives of the two Johns. They were lately discovered and restored (1842-60).

In the lunette above the altar, representing the angel announcing to Zacharias the birth of his son, the expression of Zacharias is beyond description and the angel is wonderfully well painted. In the fresco Zacharias writing the name of the child and the birth of St. John, the figure of Elizabeth is very good. In the line below is Salomé dancing before Herod, to whom a soldier is presenting the head of St. John - and in the next room Salomé is kneeling before Herod with the head of the Baptist on a charger. This is very much damaged but still shows many beauties. On the opposite wall, is the vision of John the Evangelist, at Patmos - beneath \* the miracle of the resurrection of Drusiana, much damaged but showing *Giotto* in all his strength in art. Below \* Ascension of St. John the Evangelist, much damaged. The heads have a serious expression the attitude is natural and easy - there is but little harmony in color.

The altar-piece, a Madonna with the Eternal and St. Roch (right) and St. Sebastian (left), is attributed to *Andrea del Sarto*.

\*\* Fifth chapel. (*Bardi*) decorated by *Giotto* with frescoes representing his favorite subject: the life of St. Francis (covered with whitewash and only discovered in 1853).

Bardi chapel  
439

In the lunette, at the right of the entrance:

The Pope confirms the Franciscan order - below St. Francis before the Soldan - lowest line left: St. Francis blessing Assisi on his death bed - and to the right: \*\* St. Francis appearing in a vision to the Bishop of Assisi. A masterpiece for composition, for unity of drawing, for variety of expression. Raffaello only, according to C. and C. could have equalled this painting.

On the opposite wall: St. Francis giving up his worldly goods.

Below: Apparition of St. Francis to St. Anthony of Padua at Arles.

Lowest line: \* The burial of St. Francis. The portrait of Arnolfo di Lapo and his father, who wears a black cap, are introduced in the left corner of this fresco. The scenes are full of anachronisms, but are grand in their simplicity - they interest the simple tourist for their artistic merits, and show the great progress made by *Giotto* over his master. The artists will find here a source of endless study. We advise the student to read Ruskin on this subject (*Mornings in Florence*).

At the sides of the window are frescoes of saints, by *Giotto*. Left of the window are: St. Louis of Toulouse and Sta. Clara - and to the right - Louis of France and Elisabeth of Hungary.

On the ceiling the pictures represent the three chief virtues of the Franciscan Order - St. Francis in glory in a medallion, is over the altar. On his right - Obedience; on his left - Chastity; in front, over the entrance arch, is Poverty.



The altar piece is the famous portrait of St. Francis surrounded by 21 scenes of his life, attributed to *Cimabue* or to *Margaritone*.

440

On the pilaster of these chapels and on the other corresponding one beyond the high altar, are two bronze tablets (42-44), containing the names of the Tuscans who died, fighting for the Independence of Italy in 1848, on the battle fields of Curtatone and Montanara.

Curtatone  
and  
Montanara

A troop of Tuscans composed of workmen, nobles, artists and students, who had abandoned their various professions to go in aid and in defence of their country, raised their tents near Mantua, in the little villages of Curtatone and Montanara. On the 29th of May the Tuscans were assailed by a great number of Austrians, but although they fought like heroes, the greater number were killed or wounded and the remnant had to submit to the larger and more powerful army of the enemy. Their valorous resistance had the effect of keeping back the Austrians in their march and thus allowing the Duke of Savoy (Vittorio Emanuele II) to meet them the following morning at Goito at the head of his Piedmontese soldiers gaining a great victory - for which he was decorated with the gold medal for Military valor. Every year on the anniversary of this day (29th of May) a great funeral service is held in this church.

High altar  
and choir

441

The high altar was erected in 1869, in accordance with the ancient style. The paintings above it are of the *Giotto* school. \* The frescoes in the front of this altar are attributed to *Agnolo Gaddi*. The paintings in the choir represent the Legend of the finding of the True Cross (see the Aurea Legenda [Golden Legend] under the heading rubric « De Inventione Sanctae Crucis »).

This legend is represented in eight divisions of the wall, in the following order: *On the South wall*, beginning at the top: 1. Seth receiving the branch from an angel and planting it over the breast of Adam. 2. The Queen of Sheba adoring the tree, and King Solomon causing it to be buried. 3. The tree taken out of the Pool of Bethesda, and made into the form of a Cross. 4. The discovery of the Cross by Queen Helena, and the restoration of the sick woman. *On the North wall*: 5. The Cross carried in procession by Queen Helena and worshipped by the people. 6. The invasion of Chosroes, and the capture of the Cross. 7. The vision of Chosroes, the victory of Heraclius over the son of Chosroes, and Chosroes seated on his throne within his tower. 8. Heraclius carrying the Cross into Jerusalem - first on horseback, then on foot. In this last fresco at the right-hand corner the man with a red hood and a small beard is *Agnolo Gaddi*. These frescoes are much injured - what remains show great faults in drawing, hidden by the fecundity of invention and the charm of clear and brilliant coloring.

Vittorio  
Emanuele II

442

On the first pilaster on entering the left transept, a bronze slab (43) commemorates **Vittorio Emanuele II**.

A few words for the great founder of the Italian Kingdom.

**Vittorio Emanuele II** was born at Turin on the 14th of March 1821, son of Carlo Alberto and Maria Teresa of Tuscany. When, after 1821, his father was exiled to Florence, he nearly lost his life in a fire in the Pitti Palace; he was saved by his nurse.

When he returned to Turin, he was given a military education by the king. In 1842 he married the Austrian princess Maria Adelaide - an angelic woman, adored by her people, a true example of a good mother and wife. In 1848 he took part in his first battle at Goito, where he gained the gold medal (§ 440). On the night of the 3d of March 1849, after the unhappy defeat of Novara, his father Carlo Alberto resigned the throne to him - and he made a solemn vow to free Italy. When he met Radetzky after the defeat of Novara, and this general advised him not to mix with the Italian business and



to take back the Constitution, he firmly answered that he would always keep the Statute granted by his father to Piedmont, adding these noble words: "I know the way of exile not of dishonor." His firmness caused Austria to grant less hard conditions. And now began a sad epoch in his life, when he had to show the strong power he had over his own heart, the happiness of Italy depending upon his self-control. During the time that it was necessary to wait before beginning the rescue of his country, he had to conquer all manner of doubts and suspicions before winning the love and the esteem of his people; he had to resist the prayers of both his mother and wife, who begged the young king not to allow the religious corporations to be suppressed, which he considered necessary. And during that time in less than a month he lost his brother, the father of the present Queen Margherita, his mother and his wife. The enemies of liberty said it was God's punishment, but Vittorio Emanuele, strong in his sorrow, forgetting his own troubles and thinking only of his country, firmly continued his work helped by such honest characters as d'Azeglio and Cavour (§ 444). By the clever politics of the latter an alliance was formed between the small State of Piedmont and France and *Cloilde*, the daughter of Vittorio Emanuele, was married to Jérôme Bonaparte. Then the enthusiasm arose throughout Italy, from every part came volunteers to Piedmont - old soldiers, young students, old men, young boys; it was a noble strife of love and sacrifice. Some joined the regular army and others followed the command of Garibaldi (§ 446). Austria ordered Piedmont to disarm; a refusal was the answer and war was declared. Meanwhile Napoleon III with the French army (100,000 men) landed at Genoa (12 May 1859) and the first battle was won at Montebello (20 May). At Palestro (30 May) when the French army tried to cover Vittorio Emanuele who, in leading them, exposed himself, he said running into the midst of the battle: "Let me go - there is glory enough for all of us."

After the glorious battles of Solferino and San Martino the Austrians were completely defeated and the Italians while were waiting for new victories, which would restore the whole country under one sole rule, the news came that after an interview between Napoleon and the Emperor of Austria the peace had been settled at Villafranca and had been signed later at Zurich. Lombardy was given to Piedmont, but Venice still remained in possession of Austria. France received in compensation for the help given, Nice and Savoy - the birth place of the royal family. A short time after Tuscany and other little duchies of central Italy were delivered from their sovereign, who had run away, and joined the Constitutional Monarchy under Vittorio Emanuele. Then as we have already told in the history of Garibaldi (§ 416) came the conquest of Naples and Sicily; and in 1866, taking advantage of the war between Prussia and Austria, Vittorio Emanuele came to the rescue of Venice, which finally came into his power.

But another important jewel was lacking to the collection of Italian towns "Rome."

For several years this completion of the Italian unity was one of the most ardent wishes of the King, but the task was very difficult, perhaps the most difficult of all those surmounted by Vittorio Emanuele with his practical wisdom and great courage. The suppressing of the temporal power of the Pope was an enormous question, which interested all European potencies, who would have all risen in arms to defend or revenge the Holy See.

The idea of entering the Pope's territory by force seemed to each one an enormity - and each false or imprudent movement towards it would have compromised all that Italy had conquered with so great a struggle, so many sacrifices, so much bloodshed and wisdom. In order to avoid these fatal dangers and not to shed uselessly a drop of blood (which was the constant care of Vittorio Emanuele) it was necessary to induce each potentate, one by one, in a diplomatic way to accept this idea and although it grieved him very much to do so, it was twice necessary to stop by force, the generous but imprudent impulses of Garibaldi (§ 416). The exact detailed history of those long years of struggles, of treaties, of diplomatic incidents, lead with a remarkable political science by king Vittorio Emanuele, and under his direction, by his Ministers - begins now to be known, after 25 years through the different publications of letters and documents of the late Statesmen of the Italian Uprising. These publications (the last and most important of all being the letters of Bettino Ricasoli) are still little read, unfortunately also by Italians, many of whom are driven by false appearance and by lack of exact knowledge to make the most erroneous statements about the taking of Rome.

In 1870, when, after the defeat of Napoleon the French soldiers retreated

from Rome in order to go to the defence of France, Vittorio Emanuele was delivered from his promise never to enter Rome as long as it was under the protection of the French army - and with the approval of every one, he marched towards Rome, not without having tried to persuade the Pope to agree to the new regime.

Not succeeding in this latter, he ordered his army to enter Rome, which happened after a short resistance on the 20th of September 1870 to the great rejoicing of the Romans who greeted the Italian soldiers with shouts of joy.

Vittorio Emanuele was happy. He had kept his word. Italy was united and free. His first thought was to insure by a law the position of the Pope, whose person was declared sacred and inviolable, with sovereign honors and an annual pension of 3,225,000 Italian Lires. He then tried to insure the friendship of all the European nations - visited and was visited by other monarchs inaugurated the railway through Mont Cenis (1871) gave a great impulse to trade; and as if now his task was finished he died on the 9th of January 1878 at the palace of the Quirinal in Rome after a short and cruel illness. The mourning was great throughout all Italy; every Italian heart was filled with grief at the loss of him, who only wishing to be the first soldier in Italy had become its first king - deserving the name of *Re Galantuomo*, (« The Honest King ») and the eternal gratitude of all his people. He left two sons.

**Umberto** - who succeeded to the throne and is the actual king - married to his cousin *Margherita*; and **Amedeo**, Duke of Aosta, late king of Spain for a short time, who died on the 18th of January 1890 leaving four sons by his first wife *Maria Vittoria della Cisterna* and one son, still a baby, by his second wife, the princess *Letizia*, daughter of *Jerôme Bonaparte* and *Clotilde*.

Sloane  
chapel  
443

The first chapel of the left transept belonged to the *Tosinighi*, from which it passed to the *Spinelli*, and was recently purchased by the late Cav. *F. Sloane*, who so generously contributed to the façade of the Church. There are some modern frescoes by *Martellini*. That to the left represents a vow of the Florentines - the other to the right an Assumption.

In the second chapel dedicated to Sta. Anne, there is nothing worthy of notice, except the monument (45) to *Pietro Nardini*, a celebrated composer and violinist born in Leghorn in 1725 and died in Florence in 1796.

C. B.  
di Cavour  
444

On the pilaster is a bronze slab (46) commemorating Count **Cavour**.

**Camillo Benso di Cavour** was born in Turin on the 10th of August 1810. He entered the Military Academy, then was page to king Carlo Alberto. He soon forsook the Military career and began to travel studying the improvements he found in the countries he visited: returning to Piedmont he, was elected Deputy and shortly after Minister. He then promoted every useful reform and prepared the little Piedmont to sustain a war against the great Austria. In 1855 he persuaded the king to send a part of his army into Crimea. The Piedmontese were covered with glory at the battle of the Cernaja proving themselves bold, valorous and well disciplined soldiers. After the war at the Congress of Paris, he, representing the little state of Piedmont, had the courage to raise his voice to speak for the liberty of Italy. He was greeted as a conqueror when he returned to Turin because he had kept high the name of Italy among the representative of the States of Europe. He died on the 6th of June 1861 - too soon for Italy, which still needed his help, as Venice and Rome were not yet joined to the rest of Italy. The work of *Cavour* as a Statesman was great and Italy owes much to this eminent politician, who had such a large struggle for its Independence. He left an imperishable memory sustained by the gratitude of a nation which he so materially helped to form and the great tribute given him shall never diminish in Italian hearts.

St. Anthony  
chapel  
445

In the third chapel dedicated to St. Anthony are some modern frescoes by *Luigi Sabatelli* and his sons *Francesco* and *Giuseppe*.

The one to left of the altar representing a miracle of the Eucharist was drawn by *Luigi* and painted by his son *Giuseppe* when 18 years old - the lunette above is by *Luigi*. The painting on the opposite wall representing the healing of a sick person was begun by *Francesco* and finished, after his death by his brother *Giuseppe*. The lunette is by *Luigi*.

On the pilaster is a bronze slab (47) commemorating **Bettino Ricasoli** (§ 505).

4<sup>th</sup> Chapel (*Pulci and Beraldi*). Frescoes by *Bernardi Daddi*, a very inferior artist of *Giotto's* school; right, Martyrdom of St. Lawrence, and left, Martyrdom of St. Stephen. The altar is by *Luca della Robbia*. A heavy stone fastened by a chain to the pilaster to the right, is said to have fallen from the roof of the Church in 1698 without causing any damage, by intercession of the Saints.

Pulci  
and Beraldi  
chapel

5<sup>th</sup> Chapel - belonged to the Count **Bardi** and is dedicated to St. Sylvester. Contains frescoes by *Giottino* representing the miracles of St. Sylvester.

Bardi chapel

The best one is in the lowest line right wall - representing the Saint sealing the lips of a dragon which, with its poisonous breath, had killed many persons, and the restoring to life of two magi. The composition is quite dramatic and one of the best in middle ages. Beautifully rendered is the action of Sylvestre. Exquisitely painted the figure of Constantine.

Within this chapel is the tomb (48) of Andrea de' Bardi († 1367) with a fresco portrait of him rising from his tomb at the Resurrection - unique among the monuments of that epoch. The sarcophagus is of stone, but the rest is painted in fresco - the back ground represents a rocky wilderness.

\*\* 6<sup>th</sup> chapel (*Niccolini*) where the Laudesi, who sang the praises of the Virgin, were buried. The chapel was transferred from the Laudesi to the *Niccolini* family towards the end of the XVI century. The architecture is by *Dosio*. It is richly decorated with colored marbles. The indifferent statues are by *Francavilla*. The frescoes in the cupola are by the *Volterrano*. The altar piece and the picture facing the altar is by *A. Allori*. This chapel is one of the best specimens of art of that epoch (1585-1660). The chapel occupying the northern extremity of this transept, facing the *Baroncelli* chapel - belongs to the *Bardi* and contains the crucifix which is pretended to be the same one made by *Donatello*.

Niccolini  
chapel

*Brunellesco* criticized it as looking more like a peasant than God. *Donatello* harshly replied that it was easier to criticize than to make another as good. *Brunellesco* kept silent, but after a few weeks invited *Donatello* to breakfast with him and before going home they bought at the market some eggs, cheese and fruit with which *Donatello* filled his apron. *Brunellesco*, under pretext an of important engagement elsewhere, sent his friend alone to the Studio and when, after a short while, he joined him, he found *Donatello* in rapt admiration before the crucifix *Brunellesco* had just finished: his hands were clasped, his eyes wide open, but alas!... the eatables had fallen to the ground and the eggs were all smashed. Seeing *Brunellesco*, *Donatello* exclaimed: *You are capable of forming a Christ, I can only make a peasant!*

In the thick wall is another Gothic monument of the school of *Pisani* (XIV century). This chapel is closed by a beautiful iron screen.



Borghesi  
chapel

In the next chapel (formerly *Salviati* now *Borghesi*) the picture on the altar represents the Martyrdom of St. Lawrence by *Ligozzi*.

In this chapel is the \* monument (50) to the Polish Countess **Zamoyska** of the family **Czartoryska** († 1857) by *Bartolini* - one of his best works.

She sits almost upright on her bed, with all the appearance of approaching death. The execution is admirably realistic.

A. Vannucci

\* Monument (51) to **Atto Vannucci** by *Pazzi*.

446

**Atto Vannucci** was born at Tobbiano near Pistoia in 1808. He studied with application and became one of the first Professors and Italian Scholars. In 1848-49 he was secretary of the Tuscan Legacy to the Roman Republic - in 1859 he was Deputy. He was Librarian of the National Library in Florence, professor at the *Studi Superiori*, and his advice was always asked by the Government in any difficult question referring to public instruction. He was created Senator in 1861 and was a great friend of the poets Giusti and Niccolini. He died in 1880. His principal works are the «History of Florentine liberty» (1853-1861) «The martyrs of Italian liberty» and the «History of ancient Italy.» He wrote studies on Latin literature and he annotated the Latin proverbs and Catullus, Tacitus, etc.

Monument (52) to Count **Luigi De Cambray-Digny**, Gonfaloniere in 1843.

Inscriptions (53) to the philosopher Melloni, to the archaeologist **Canina** (54) and the architect **Salvetti** (55).

Cherubini

On the last pilaster is the mediocre monument (56) by *Fantacchiotti* to **Cherubini**.

447

This celebrated composer was born in Florence in 1760 and died in Paris in 1842. When only 13 years old he had already composed a mass. He went to Paris and was quite successful in his works. He was appointed head of the «*Conservatoire de musique*.» He composed about 42 operas and 29 pieces of church music.

Before leaving this transept we will see in the pavement, the figure almost effaced of the illustrious citizen **Bartolomeo Valori** († 1427) by *Ghiberti*.

R. Morghen

Returning to the nave on the first pilaster we find a bronze slab (57) to the Major **Rebaudi** a Piedmontese who died at Montanara (§ 440). The first monument (58) in the left aisle is by *Fantacchiotti* to the celebrated engraver **Raffaello Morghen**.

448

He was born in Naples in 1761, learned his art from his father, engaged in taking engravings of the frescoes discovered in Herculenum. He studied with Volpat at Rome and was later appointed Professor of Engraving at Florence. He died in 1833.

The painting over the altar is by *Vasari*.

A. Cocchi

Bust of **Antonio Cocchi** (59) the eminent physician philosopher and antiquarian.

450

Born in Naples in 1695 he was educated at Pisa and died in Florence in 1758. He visited England and became a friend of Newton, Clark and other remarkable men.

Next we find the \*\* monument (60) to **Carlo Marzuppini** by *Benedetto da Settignano*, the masterpiece of this sculptor.

This monument in its rich decoration, in the elegant sarcophagus adorned with sphinxes, festoons and various ornamental devices, in the natural pose



of the figure lying upon it, in the lunette above with the Virgin and adoring angels, forms a perfect specimen of sepulchral architecture extremely rich without being overloaded.

**Marzuppinì** was born in Arezzo in 1399, and educated by learned Greeks, was appointed secretary to Pope Eugenius IV and afterwards Secretary to the Florentine Republic succeeding Leonardo Bruni (§ 424). When he died in 1455 he was honored by a public funeral.

Marzuppinì

On the pavement below is the monumental slab to Carlo's father, who was secretary to Charles VI of France (see Ruskin's *Mornings in Florence*).

Above the next door is a fresco by an unknown artist - the meeting of St. Francis and St. Dominick.

Beyond the door is the tomb (61) of **Fossombroni** by *Bar-tolini*.

Vittorio  
Fossombroni

451

Count **Vittorio Fossombroni** was minister to the Grand-Dukes Pietro Leopoldo and Ferdinand III, and was distinguished for the improvements he introduced in the agriculture of Tuscany by drainage and irrigation. An excellent Minister to an excellent Prince, he died in 1844, aged ninety.

Next to it the model of the monument (62) to **Donatello**, which *Lucchesi* is finishing in marble.

Donatello

452

Last we find the tomb (63) of **Angelo Tavanti** from Arezzo, the eminent literateur who died in 1781; and that of the jurist and physician **Puccinotti** (64). Monument (65) to the antiquarian linguist and historian **Giovanni Lami**.

A. Tavanti

453

Born in 1697 near Florence, he became Professor of Ecclesiastical History, and wrote several works against the Jesuits.

G. Lami

Monument (67) to the learned **Pompeo Mulazzi-Signorini** counsellor to the Grand-Duke Pietro Leopoldo († 1782).

P. Mulaz-  
zi-Signorini

Monument (68) to **Galileo Galilei** by *Foggini* and *Ticciati*, 1737. His pupil *Viviani* is buried near him.

Galileo  
Galilei

454

**Galileo** was born in Pisa in 1564, of a poor but noble family. His father had destined him to be a doctor, but he early left the study of medicine for mathematics which he dearly loved. At the age of 23 he was appointed professor of Mathematics to the University of Pisa, but in 1592 had to resign his charge on account of his advanced ideas. He went as professor to Padua where he made his most important discoveries. After 20 years of teaching in Padua he was called to Florence by the Grand-Duke. But the last days of his life were poisoned. Having published a book in which, according to the theory of Copernicus, he explained the movement of the Earth and the fixed position of the Sun, he was, in 1633, denounced by the Tribunal of the Inquisition at Rome - he was accused of having interpreted the Bible in his own way, so as to make it agree with the system of Copernicus. When 70 years old, he was condemned and obliged to denounce on his knees his interpretations as false and deprived of his liberty for an indefinite time. As he rose from his knees, he whispered to those near him "Eppur si muove!", (« However it does move! »). He was condemned to the prisons of the Inquisition, but the Pope commuted his sentence to a residence within the Gardens of the SS. Trinità al Monte and he took up his abode in the neighborhood of Florence. But he never published anything more after. His last days were saddened by domestic troubles and the loss of sight. He died in 1642 at Arcetri (§ 670) where Milton visited him. Galileo was the first experimental philosopher; he discovered the laws of weight, invented the pendulum, the hydrostatical balance, the thermometre, the proportional compass, the telescope (1609) making with the latter many observations which changed the theories of astronomy.

Carlo Botta

455

In the pavement (66) where is buried the celebrated Historian **Carlo Botta**, lay the body of **Vasari**, which probably was later transferred to his birth-place Arezzo.

**Carlo Botta** was born in San Giorgio (Piedmont) in 1766 and died in Paris in 1837. He studied medicine and received the appointment of doctor in the Italian Army. He came to Paris in 1806 at the head of a Piedmontese Deputation, settled and was elected member of the Chamber. His principal works are the « History of the American Revolution » the « History of Italy » from the period where Guicciardini left it to 1814. As an historian **C. Botta** was worthy of continuing Guicciardini's work.

Giovanni  
Verazzano

456

The last chapel (69) belongs to the family of the celebrated navigator **G. Verazzano**.

Born towards the end of the XV century, **Verazzano** was sent by Francis I of France in 1524 to North America, visited the East coast from the 30th degree of lat. N. up to New-Foundland, of which he took possession in 1525. One of his descendants **Ludovico**, who died in 1647 after several expeditions to the East as a knight of St. Stephen, is buried here.

V. Filicaja

457

The last monument (70) is to **Vincenzo Filicaja** transferred here in 1785 when the church of S. Pier Maggiore was demolished.

**Filicaja** is the celebrated author of the well-known sonnet on the destiny of Italy: « *Italia, Italia o tu cui feo la sorte.* » He was born in Florence in 1642 and died in 1707. He lived for a long time in the country among his favorite literary studies. But some of his odes composed for the delivering of Vienna and the defeat of the Turks by Sobiesky (1683) began to bring his name into notice. The Grand-Duke of Tuscany named him Senator and appointed him Governor of Volterra. Queen Christine overwhelmed him with favors.

The excellent organ of Santa Croce is by **Noferi** of Cortona and is dated 1579.

The Nave

458

Walking now through the nave we find two tomb-stones in good condition to **Agostino Santucci** (71) and farther on to one **Galileo Galilei** (72), an ancestor of the great astronomer, who, in his time, was an authority in philosophy and medicine. On the third pillar is the \*\* pulpit (73), the masterpiece of **Benedetto da Maiano** commissioned by a wealthy Florentine Merchant, about 1470.

It is of white Serravezza marble and attached with great skill to the column in which **Benedetto** inserted a spiral staircase. The reliefs are extremely beautiful, the elegant framework surrounding them is exquisite. The scenes taken from the life of St. Francis are divided into five compartments and represent: the Confirmation of the Franciscan Order, the Burning of the books, the « Stigmatism » the death of St. Francis, and Execution of brothers of the Order; below are the perfect statuettes of Faith, Hope, Charity, Fortitude and Justice. In the pavement below a pretty inlaid work shows the projection of the pulpit.

F. Sansoni

About the centre of the nave is \*\* a richly ornamented bronze effigy (74) by **Ghiberti** placed here in honour of **Francesco Sansoni**.

Born in Brescia of Siennese family, General of the Order of Minor Friars, much esteemed by Pope Sixtus IV, to whom he offered fifty thousand brethren to fight in a crusade to the Holy Land.

Quite in the centre of the nave is the burial place of John Ketterick, Bishop of Exeter, who died in Florence in 1419, when on a mission from Henry V of England to Pope Martin V then on his return to Rome from the Council of Constance.

On the last column is the monument (75) by *Santarelli* to the Senator **Vincenzo Alberti**, erected by his son, Cavalier Leon Battista, the last of the family, with whom the Alberti became extinct in 1836. The monument (76) on the column opposite (left side of the nave) was left unfinished by *Bartolini* and was placed here by the same Cavalier Leon Battista, to the memory of the celebrated **Leon Battista Alberti** called the modern Vitruvius, who was born in 1398 and died in 1484.

He greatly distinguished himself in painting, sculpture, architecture and sciences. He left important works on architecture; the principal one is « *De re aedificatoria*. » He wrote treatises on morality, and several poems.

On the fifth pillar on the left side is a Pietà by *Andrea Bronzino*.

On the last pillar is a Madonna with six little stories from her life by an unknown artist.

Vincenzo  
and Leon  
Battista Al-  
berti

459



The Cloisters and the Cappellone de' Pazzi

The cloisters and the convent can be entered from the door in the right aisle of the church or from the Piazza (right side to the Church).

Of the ancient cloister there remains only the general plan and the first cloister (by *Arnolfo di Lapo*) in the middle of which is the huge statue of the Eternal, his hand on a book. This, with the *Moisé* by *Michelangiolo* and the dead Saviour, completed the group for the high altar of Santa Maria del Fiore and was removed in 1843. The cloister is surrounded by mon-

460

uments - several coats of arms are inlaid in the walls some of which are covered with *grotesque* paintings referring to histories of the Franciscans.

Under the porch: near the door of the church is a sarcophagus in the old Tuscan style with the figure of Gastone della Torre da Milano, Bishop of Aquileia - probably a work by *Agostino* and *Agnolo da Siena*: - the colossal marble pile to the Marquis *Pelli-Fabroni*, the tomb to *Follini* author of a good book « *Firenze Antica e Moderna* », etc.

Almost at the foot of the stairs is the

## Cappellone de' Pazzi

The \*\* **Cappellone de' Pazzi** built after a design by *F. Brunellesco*. The Portico and chapel are decorated with colored *Robbia* work with the arms of the Pazzi. The central ornament of the portico is formed by these arms surrounded by a garland of fruit. The medallion over the entrance door is by *Della Robbia*. Attention is directed to the exquisite decoration of the door posts and window frames, the strikingly beautiful form of the interior of the Chapel and the peculiar form of the cupola over the altar divided into two compartments.

The upper part of the walls are decorated with the 12 Apostles in medallions, the four Evangelists and the Pazzi arms by *Della Robbia*. The narrow frieze, composed of lambs and cherubins, running all round the building, is attributed to *Luca della Robbia*.

This chapel was used as chapter-house and in 1566, above 4000 friars were assembled here to listen to the new regulations for the Inquisition in Tuscany, issued by Pius V, and whose head - Inquisitor was to be a Franciscan. The \* door at the North-East of the cloister is attributed to *Brunellesco*.

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Resuming our walk around the cloister we find monuments: to the artist *Sabatelli* († 1830); to *Cristofori*, the first maker of the Piano in 1711 - to the historian and patriot *La Farina* by *Auteri-Pomar*, to the inventor of the method of petrifying corpses *Girolamo Segato*, an unfinished medallion is by *Bartolini*; to the celebrated artist *Virginia de' Blasis* by *Pampaloni*; to *Pontenani* by *Costoli*; to *Colonel Bechi*, by *T. Lenartowicz*.

There is also the brotherhood of the Nativity of which the nun *Umiliana* was a fervent proselyte. Within this chapel are the two most perfect works by *Della Robbia*; *Tobias* and the *Angel* - and *St. Francis* with the « *Stigmat*. » This chapel is opened twice a year on All Souls day and *Santa Umiliana's* fete day. To visit this, apply to the *Canigiani*, *Via de' Bardi*, who own also the silver bust (1360) containing the head of the *Saint Umiliana*.

At the end of this Loggia is the large ancient Refectory. It is now a kind of Museum of all the pictures taken from



old convents. It contains \*two Crucifixes one by *Giotto* and one by *Cimabue*. The great tabernacle by *Vasari* for the high-altar. \* A tabernacle with a Crucifix, formerly in the walls surrounding the town and near the porta San Gallo. The fresco from the tomb of one Cardinal Alberti and other frescoes from the Church of Santa Croce \*\* an exquisite fresco of St. Eustachius with histories - attributed to *Andrea del Castagno* formerly in the demolished church of Santa Maria sopr'Arno. A fresco by *Rossellino* from the S. M. Maddalena de' Pazzi (S 490). The little model of the bell tower - *Vasari* the Last Supper, on Canvas, from the Cappellone Pazzi.

\* A Birth of Jesus by *Perugino*. A Pietà by *Cigoli*.

\* A Madonna and Child, a fresco by *Taddeo Gaddi*.

On the large wall opposite the entrance is a large fresco attributed to *Taddeo Gaddi*.

Beneath a Crucifixion and tree of Jesse, and scenes from the life of St. Francis and St. Louis by an unknown artist. The fresco of the Last Supper is of *Giotto's* school - a strong composition of exquisite drawing and in good condition.

The smaller refectory, to the left, contains a fresco by *Giovanni da San Giovanni* the miracle of St. Francis - multiplication of the loaves with a portrait of the painter. (For visiting the Pazzi's chapel and the Refectory a fee is given to the Custodian).

Formerly the convent of Santa Croce was very large and possessed a good Library which was united to the Laurentian Library in 1766.

A fire in 1423 destroyed a greater part of the dormitory, and the whole building suffered at various times by the flood from the Arno. The great gardens extending along the Corso dei Tintori were used by Cosimo I for his stud. The part of the convent near the Piazza was used for the Tribunal of the Inquisition from 1284 to 1782. In 1328 Cecco d'Ascoli, the poet, was sentenced as a heretic to be burnt alive, at seventy years of age. The last prisoner of this Tribunal was the doctor *Tommaso Crudeli*, condemned as a man of too advanced ideas.

Before leaving this convent we should remember that here lived the Duke of Athens in 1342. And among the most illustrious monks are noted San Bernardino da Siena and the Popes Sixtus V and Clement XVI (who abolished the Jesuits).

The second \*\* Cloister by *Brunelleschi*, one of the finest colonnaded courts of the Early Renaissance, is now like the Convent, used for Military purposes. (Entrance through the barracks in the Corso de' Tintori).

Entering the *Borgo la Croce*, at No. 10 is a house with a façade of graphites. No. 8 belonged to Vasari who in a room of the first floor painted several portraits of artists and stories referring to his art as: Apelles and the shoemaker (the back ground is very good). \* Apelles making the portrait of Diana (exquisite in composition): the «genio» of the different arts, etc.

Borgo  
la Croce

At No. 6 is a palace in the style of the first Renaissance built by the *Serristori* (§ 646) on the site of some houses belonging to the *Alberti* (§ 462). This palace went later to the *Corsini* (§ 620). At the foot of this street is a little square which was formerly all occupied by the houses of the *Alberti*. Towards the end of the *Borgo la Croce*, the house to the right at the corner of the *Via dei Benci*, with the pretty *loggia* resting on columns with quaint old capitals, which was formerly the workshop of *Caparra*, now used as a café called *delle Colonnine* - also belonged to the *Alberti*. Here the *Alberti* had their original houses, their *loggia* and tower.

Continuing along the *Via dei Benci*, the *Alberti* possessed almost all the houses to the left from the *Corso de' Tintori* to the Arno.

This street is so called on account of the very important dyeing establishments for silk and woollen materials. It is long and winding, of considerable width and, running almost parallel to the Lung'Arno, it ends at the *Zecca Vecchia* (§ 404). In this street were formerly several convents which were suppressed and used as barracks for soldiers. Opposite the *Corso dei Tintori* is the *Via de' Neri* (§ 461) leading to the *Logge del Grano* (§ 466). Walking along the *Via de' Benci* towards the Lung'Arno we find two other *Alberti* palaces. The one to right (No. 1) is one of the most beautiful buildings in Florence and is where *Leon Battista Alberti* lived (§ 459).

Alberti  
family  
462

The *Alberti* family came to Florence from Catenaja, a castle near Arezzo and soon rose in power. This family counted among its members 49 *priori*, 9 *gonfalonieri* (Note A), several prelates, ambassadors, captains, knights.

Among them, *Niccolò di Iacopo* was one of the most renowned men of Florence and the richest citizen of the Republic in 1377. He built the Hospice of Orbetello in *Via degli Alfani* (§ 497). *Benedetto* was one of the instigators of the riot of the Ciompi (see « History of Florence ») but when after three years the old government was restored to power, he was exiled with all his family. He went to Bologna, from whence he conspired several times against his country in the hope of coming back by force of arms. *Cosimo « il Vecchio »* in order to befriend a family powerful in strength and riches, admitted them again into Florence (1434). After that the *Alberti* were loyal to the Medici and were several times magistrates. *Leon Battista Alberti* (§ 462) more than other members, brought honor to his family of which the last heir died in 1836. Their arms, still to be seen on their palaces, consist of four silver chains on a blue ground.

Retracing our steps through the *Via de' Benci* we admire at No. 3 the beautiful palace built by the *Busini* towards the end of the XIV century which went in 1482 to the *Bardi* (§ 638). The windows of the 2<sup>d</sup> floor still keep the authentical frames of the XIV century and the graphytes of the outside is also ancient though lately restored. The very elegant ogival court has twelve columns supporting a beautiful *loggia*.

To the left, opposite the *Colonnine*, is the Church of *San Jacopo tra' fossi* (now an Evangelical Church) which owes its name to the ditches surrounding the 2<sup>d</sup> circuit of walls and it was one of the first 36 parishes of the town. It is believed to have been founded in the X century.

A little further on were the houses of the **Benci**.

Benci family

It was a rich family divided into several branches, each one using a different shield. That of this branch is: two blue lions rampant on six blue mountains on a gold ground.

At No. 20 is the *Coppi* palace, decorated on the outside with frescoes, almost effaced, by *Salviati*. Going back a few steps we find an archway called *l'Arco dei Peruzzi* which leads to the *Piazza* of the same name. Here were the houses of the noble *Peruzzi* family, built on the ruins of an ancient amphitheatre, whose form can still be traced in the houses built over its foundation, which follow a curved line. On this *Piazza* in 1406 was crowned with laurel the corpse of *Coluccio Salutati*, celebrated secretary of the Republic. At No. 9 was formerly the *Loggia* of the *Peruzzi*, under which the merchants gathered for business meetings.

The *Peruzzi* family is generally believed to be of Roman origin. However true may be this tradition there is no doubt that this family is very ancient and one of the most powerful in Florence. It is one of the few which know how to sustain in our day its great name and its love of country.

Peruzzi family

464

The *Peruzzi*, followers of the Guelph party, fought at Montaperti (1260) shared the exiles and triumphs of their party, and signed the treaty of peace with the Ghibellines in 1280. When the popular government was settled, the *Peruzzi* had 9 *gonfalonieri* and 54 *priori* (1284-1527) (Note A) and enjoyed the first honors in the republic. They were bankers and amongst the richest in Europe. In 1339 they lent 1,075,000 florins to Edouard III of England, and when later this King involved in the wars with France was unable to pay his debt, the *Peruzzi* were ruined. Having joined the enemies of the Medici, during their rule the *Peruzzi* took but very little part in public life. In modern times the *Peruzzi* played an important part in the liberation of Italy and the government of the young Kingdom.

*Ubaldo* fought in the battles for the Independence, was deputy, minister, and *sindaco* (mayor) of Florence. He was quite popular for his honesty as a politician, for his liberality, for his love to his country, especially to his dear Florence, and to the poor. His figure was a friendly one to each Florentine; and for that disposition of kindly humor that marks the people of Florence even in the most serious events and in its dearest affections, among the Florentines still exists the remembrance of his trousers which he used to wear too short by several inches. Even now, trousers of less than conventional length are called *alla Peruzzi*. *Ubaldo* died leaving no children and his wife the *signora Emilia* lives in a property of the family at a little country place near Florence, called *l'Antella* - where *Ubaldo Peruzzi* died. His remains were carried with great pomp to Sta. Croce.

The *Peruzzi* family is still represented by other branches - *Cosimo* and *Simone* are present Marshalls of the Ceremonies at the Court of Italy.

465

From the *Piazza Peruzzi*, turning towards the Arno we walk through the *Via de' Rustici*, so called after an ancient family, and find the back part of the Church of *San Remigio*. The pointed façade is interesting. It is erected on the site of an ancient hospital for pilgrims and became a church in the XI century. It was built at first with a nave and two aisles; and it was reported that this church suggested to *Fra Sisto* and *Fra Ristoro* the design for Sta. M. Novella (§ 508). The chapel of the Sacrament was under the patronage of the *Alighieri* - and *Empoli* painted the \* « Conception » following the idea expressed by Dante in the « canto » 23<sup>d</sup> of *Paradise*

Qui è la rosa in che 'l verbo divino

Via de' Neri

466

Resuming our walk towards the Arno we find the *Via de' Neri*, and turning to right in this street at No. 27 is a little palace with a pretty court of the Renaissance. At No. 1 died the professor *Barellai* a well known Doctor, the founder of the *Ospizi Marini* for poor children.

Two narrow little streets to the left - *Via Mosca* and *Via del Guanto* - lead to the *Via de' Saponai*, near the Arno and running parallel with it. A third street, towards the end of *Via de' Neri* is the *Via Altafronte*, leading to the *Piazza de' Giudici* (§ 608) where the station is found for tramways going to the Cascine (§ 616), Rovezzano, Bagno a Ripoli and Settignano (§ 333).

Logge  
del Grano

At the foot of *Via de' Neri*, to the left, we find the *Logge del Grano*, erected in 1619 by Cosimo I, after a design by *Parigi*, to be used as a corn magazine in case of famine. Over the pretty fountain at the corner an inscription calls Cosimo *father of the poor*: On the upper floors of the *Loggia* was built in 1868 a theatre which took the name of *Teatro delle Logge*, and was later changed into that of *Tommaso Salvini* - when it was bought by the greatest among Italian tragedians.

It is a small but very elegant theatre. The number of steps preceding it form an objectionable feature and the theatre is almost always closed.

From the *Logge del Grano* walking through the opposite street *Via dei Leoni*, we reach again the *Piazza San Firenze* (§ 369).



Dante Alighieri



## WALK VI

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**SS. Annunziata - Foundling Hospital**  
**Archaeological Museum - Egyptian Museum**  
**Gallery of Tapestries**  
**Istituto dei Ciechi - Fresco by Perugino**  
**S. M. Maddalena de' Ricci**  
**Hospital of Santa Maria Nuova**  
**S. Michelino Visdomini - S. Giovannino**

1. *S. Michele Visdomini*
2. *Il 1.<sup>o</sup> Donatario*
3. „ *Gallini Rubin*
4. *Consigiale Municipale*
5. *S. Innocenzi*
6. *S. Annunziata*
7. *S. Fio Maggiore*
8. *Casa di Andrea Del Sarro*
9. *Fal.<sup>re</sup> Caproni*
10. „ *S. Clemente*
11. „ *dalla Gianvaresca*
12. *Cimitero degli Inglesi*
13. *Il Istituto Tecnico*
14. *Fal.<sup>re</sup> Fantacchi Zinenses*
15. *Cervento S. Silvestro*
16. *Tr. 1.<sup>st</sup> Scienze Sociali*
17. *Tr. Scuola di Recitazione*
18. *Intervistamento Belle Arti*
19. *Museo Archeologico*
20. *S. M. Maddalena*
21. *Concucolo di Foggia*
22. *Istituto dei Ciechi*
23. *Casa del Bronzini*
24. „ *del Cellini*
25. *Palazzo Guizzi*
26. *S. M. degli Angioli*
27. *Teatro della Pergola*
28. *Ospedale S. Maria*
29. *Cassa di Risparmio*
30. *Teatro Nuovo*
31. *Tuber. le 5 lampade*
32. *Teatro Niccolini*
33. *S. Giovanni*



## Via de' Servi

The street almost behind the apse of the Duomo, is called *Via de' Servi*, as it leads to the SS. Annunziata (§ 473) founded by the « Servites » or « *Servi di Maria.* »

The Rabbi  
Jochiel  
Medici

467

In the house just before reaching the small church of *San Michelino in Visdomini*, to our right, with the Medici coat of arms on the corner bearing the inscription « Protector noster, » lived the Rabbi Jochiel, who was baptized by Gregory XIII in 1583. As the Cardinal Medici, afterwards Ferdinand I, (§ 241) was his god-father, he was allowed to take the family name of Medici. He tried to induce the other Jews to change their religion, but had more success as a doctor than as a preacher. His sons Alessandro and Antonio were also good catholics. Alexander was librarian to the Grand-Duke.

## San Michelino Visdomini

The church to our right is *San Michelino Visdomini*. It was built by the Visdomini family when another church bearing the same name was demolished to allow for the enlargement of the *Santa Maria del Fiore*. The Arms of this family still exist over the façade.

S. Michelino  
Visdomini

468

The *Visdomini*, a powerful family, enjoyed the privilege, during a vacancy in the See of Florence, of administering the revenue usually assigned for the Bishop's table, and, when the appointment had taken place, installing him on the throne. In recognition of these rights, a portion of the food from the episcopal table was borne with great ceremony to the head of the family.

This church deserves a visit as it contains in the second chapel to right, the Pucci chapel, the \* Masterpiece of *Pontorno* (1518 well restored in 1823). It represents the Holy Family with St. John, the Evangelist and St. Francis.

First altar: a birth of Jesus by *Empoli*.

Third altar to the left: a Crucifixion by *F. Brini*.

Over the 5<sup>th</sup> altar is the miraculous Crucifix of the Brotherhood of the *Bianchi*, which though immensely heavy, was carried in all the ancient Florentine processions.

Several illustrious people are buried within this church. Near the high altar are four sepulchral slabs with carved figures of the *Visdomini*. *Filippino Lippi* is buried here. Unfortunately his burying place is not marked.

## Via de' Servi

469

The house at No. 6 in the *Via de' Servi* belongs to the *Pa-squi*. In this house was embodied the palace built about 1300, which belonged to an old, now extinguished, family « *Del Palagio* » which founded the convent of San Francesco at Fiesole. In 1500 this palace belonged to the descendants of *Folco Portinari*. Two shops, one in *Via de' Servi* and one in *Via del Castellaccio* (first street to right leading to *Via degli Alfani*) included in this building, were the « studio » (1480-1498) of *Benedetto da Maiano* and in the XVI century of *Iacopo Chimenti* called *l'Empoli*. In some rooms of the ground floor was the residence of the « *Casino dei Ciondoli* » (the lounge's club) where the members met to plan practical jokes on their friends. The architect *Leopoldo Pasqui*, modified the building to its present state.

At No. 10 is the *Fiaschi* palace, now *Cuccoli*, which belonged to the Cavalier *Sforza Almeni*, killed on the 22<sup>d</sup> of May 1566 by Cosimo I, in an access of fury because he feared the *Sforza* had discovered one of his secrets. The windows of this palace are rich and of beautiful architecture. They are attributed to *Ammannati*.

No. 15 was built by *Sebastiano da Montaguto* with design by *Domenico di Baccio d'Agnolo* and not by *Michelozzo*, as it was formerly believed. Later on, it passed to the *Niccolini*; now it belongs to the Russian family *Boutourlin*. It is without doubt one of the handsomest palaces in Florence. The Doric Loggia surmounting the building is good.

The pictures of the façade date from 1855. Inside, the palace was greatly enlarged in 1655. The beautiful court, with 12 columns is of the purest Renaissance. This same *Boutourlin* family owns also the neighboring palace (No. 17) formerly belonging to one of the numerous *Bandini* families, who lived in Florence.

In 1427 there lived *Tommaso Guidi*, called *Masaccio*.

Via  
degli Alfani

470

The next street crossing *Via dei Servi* is, to the left, the *Via degli Alfani* leading to the Conservatory of Music (§ 303) and the Manufactory of Mosaic (*Pietre dure* § 304). To the right is the same *Via degli Alfani* where at No. 35 is the ancient convent of *Santa Maria degli Angioli*, now used for the Clinic and the laboratory attached to the Medical school.

The monastery was founded by *Fra Guittone d'Arezzo* and *Don Fridiano*, the prior of the Camaldolese monastery in the Casentino in 1295 in memory of the short lived peace between the Bianchi and the Neri.

By reason of many donations this convent rapidly increased; but as during the plague of 1348 all the monks died, it was necessary to bring others



from the Romitery of Camaldoli. These monks became famous in the art of embroidery and illuminating choral books and Mss. for churches. During the Ciompi's riot many Florentines deposited their riches in this monastery for safe keeping. But the convent was sacked, and many monks wounded. Only the sacristy was saved by the energetic defense of *Vieri de' Medici* (§ 217). Under Ferdinand II the convent and Church were greatly improved by *Silvani*. The historian *Benedetto Varchi* (1502-1565) was buried in this Church.

This convent was a kind of college where Cosimo « il Vecchio » Leo X, Gino Capponi, Landini, and Bernardo Pucci were educated. It was a meeting place for all the learned people in the time of Traversari, Toscanelli, Niccoli, and others. Matteo Scolari left by will a fund for erecting a church which was begun in 1424 after a design by *Brunellesco*. The Republic took the money for the expenses of the war of Lucca and the building was suspended. Cosimo I induced by the « *Accademia del Disegno* » thought of finishing it, but did not do so. A roof formerly protecting the building fell in towards the beginning of the XVII century so that the beautiful edifice by *Brunellesco* was allowed to fall into ruin. All that remains of it is a roughly-hewn wall in octagonal form which, by its resemblance to a fortress, gave the name of « *Castellaccio* » (« ugly castle ») to the neighboring street running parallel to the Via dei Servi. It was for some time the Studio of the sculptor *Pazzi*, who carved the statue of Dante (§ 405) and that of Savonarola. Pope Boniface IX granted plenary indulgence to every person dwelling within the monastery; and the Florentine Republic cancelled all their debts.

The former church has been reduced now to a Library founded by *Villani* towards 1679. Among the Mss. is the autograph copy of the histories of *Ammirati*. It is placed between two pretty little cloisters nicely decorated with a painted frieze imitating the *Della Robbia* ware (XVII century). One of these cloisters, formerly the cemetery, has \* a very good fresco by *Andrea del Castagno* or of his school; a Crucifixion with the Magdalene, at the foot of the cross; the action is well studied. The second cloister, whose porch is closed up as well as the upper gallery, has some \* good frescoes by *Pocetti*, recording scenes from the Camaldolense Order. In the corridor leading to the Library are some excellent frescoes (scenes of the creation). One can imagine what this convent was formerly from the large cloister by *Ammannati* and the grand entrance with columns leading to the staircase. This building is joined with the hospital of Santa Maria Nuova by internal corridors.

At No. 52 is the entrance to the school of Obstetrics and the Maternity Hospital.

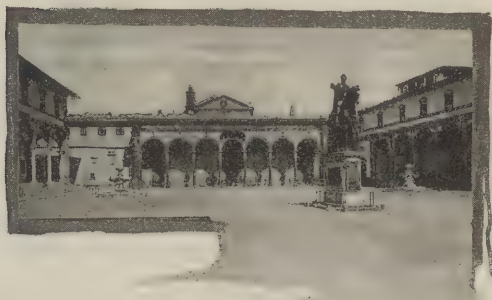
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At No. 50 in this same street is the fine palace *Della Porta*, once *Giugni* built after a design by *Ammannati*. Exquisite

are the reliefs decorating the door and the balcony above. Returning to *Via de' Servi*, at the left corner of the *Piazza SS. Annunziata* is a palace built by *Buontalenti* embodying in it the ancient houses of the *Ricci*, where was born the famous *Santa Caterina de' Ricci*. Later on the palace was embellished by *Giambologna*, who seems to have given the design for the little balcony. The palace went then to the *Riccardi* (§ 250) and afterwards to the *Antinori* (§ 95). It belongs now to Mr. *Gattai*, who had it lately restored by the Architect *Bocchini*, who was most successful in reproducing the cornice with all the decorations of fantastic figures and griffins. He built the magnificent staircase inside.

There is nothing worth seeing here, except in the garden a poor *Venus* by *Giovanni dell' Opera* (1555).

We now enter the *Piazza SS. Annunziata*.



### Piazza SS. Annunziata

Piazza  
SS. Annun-  
ziata  
471

This Piazza is the most regularly adorned in all Florence. In the middle, on a marble pedestal, stands the colossal equestrian statue of *Ferdinando I* by *Pietro Tacca*, or, according to some other critics, by *Giambologna*, when old. It was made by order of *Cosimo II* and not placed here until in 1640, by *Ferdinando II*, who in two bronze slabs at the sides of the pedestal, shows his admiration of his ancestor by putting on one the insignia of the king of the bees and the motto « *Majestate tantum* » praising thus his natural clemency. The bronze is from the cannons taken from the Turks at Bona (Africa) by the knights of St. Stephen. On each side of this statue are two

high bronze fountains by *Tacca* on marble pedestals with marine monsters in strange positions. The basins are in the form of shells. They were made for the city of Leghorn but *Ferdinando II* in 1643 had them placed here.

Facing the *Via de' Servi* is the church with its pretty porch. On each side of the church are Corinthian arcades raised several steps, with half-circular arches resting on elegant columns. In the building above, each window with angular frontespiece corresponds with the arch below. The edifice on our left when entering the *Piazza* from *Via de' Servi*, was erected about 1520, after a design by *Brunelleschi*, by *Antonio Giamberti di San Gallo*, a brother of *Giuliano*. The houses beneath are now used for private dwellings. In the spaces between the arches are \*medallions with the Lily of Florence and the S of the Servites, of the *Della Robbia* school.

## The Foundling Hospital



swathed infant by *Della Robbia*

The arcades to the right leading to the Foundling Hospital, were begun after a design by *Brunelleschi* in 1421 at the expense of the Guild of Silk. Being obliged to leave Florence (about 1429), his pupil *Francesco Della Luna*, who was finishing the work, presumed to improve upon his master's design and was greatly reproved by *Brunellesco* on his return. In the space between each arch are \*medallions with swathed infants by *Della Robbia*, of a great variety of form and expression. The frescoes in the vault are by *Poccetti*. The \*one above the middle door, with the allegory of the child cured by *Esculapius*, is perhaps his best work - full of life. - The one representing *Jesus* surrounded by children is a modern work by *Gaspare Martellini*. The busts of the *Medici* are

The  
Foundling  
Hospital

472

by *G. B. Sermei*, a pupil of *Giambologna*. The lunette above the church-door (left) is by *Graffione*, a pupil of *Benozzo Gozzoli*, and represents the *Eternal* surrounded by *Angels*.

In the church, on the high altar, is the \*\*masterpiece by *Domenico Ghirlandajo*; the *Adoration of the Magi*.

Although painted in 1488, when the master was no longer young, it has all the boldness and freshness of a juvenile work - as if age were not able to leave its trace on true genius. Every detail is perfect. The background is charming.

The portrait of the artist is among the most distant figures of the group to the left of the *Virgin*, the fourth from the side of the picture. (It was lately restored (1888) and has been over-cleaned).

In this church are also a Madonna and Saints by *Piero di Cosimo*, and in the private Tribune, a Coronation by *Neri di Bicci* (1460).

Entering the court by the middle door, above the door leading to the church, is a \* lunette with an Annunciation by *Luca della Robbia*.

In the Commission-room (Board) are several good works, religious offerings of artists. \* A head of Christ attributed to *Mino da Fiesole*. A \* Madonna gathering children (extremely lovely) under her mantle, probably in allusion to the object of this institution (artist unknown).

A predella by *Domenico Ghirlandajo* divided in four parts: The marriage of the Virgin, the Presentation in the Temple, the Baptism and the \* Entombment. This predella belonged to the Altarpiece by the same artist, in the church of the Innocenti. *Filippo Lippi*, A Madonna almost a replica of No. 1307. (Uffizi Gallery. Room I. Hall of the ancient Masters § 145).

This one is more refined, and the color is fresher. There is only one angel. The Virgin is exquisitely modelled and the figure of the Child is very delicate.

\* *Piero di Cosimo*, the master of *Andrea del Sarto*. The marriage of St. Catherine. The Infant Jesus is seated on the lap of the Virgin - and gives the ring to St. Catherine; St. Rose of Viterbo is handing a rose to Jesus. St. Peter and St. John are in the background. Very good is the drawing and quite remarkable the composition.

A few words about this institution.

This Hospital owes its foundation to *Leonardo Aretino* (§ 424) who induced the Republic to build it in 1421 on the site of some houses and gardens given by *Rinaldo degli Albizzi*. It was opened in 1444 and put under the protection of the Guild of Silk, whose arms are still to be seen near the door. The Hospital of *San Gallo* outside the town and that of *Della Scala* were joined to this when suppressed, and this hospital was really the first in Europe for foundlings. Although the object of this institution was to accept only illegitimate children, now under certain conditions also those of poor parents may be kept during the first twelve months of their life. The foundlings are under the protection of the hospital during all their minority. They are generally sent into the country and boarded with peasants, who are very glad to have them. Sometimes the nurses never return them. Those who take care of these children receive a recompense which diminishes with the age of the children, who as they grow older, help the family in their work. This recompense ceases for the boys at ten years and for the girls at fourteen. Sometimes they are sent out to learn a trade when not strong enough for the work of the country and the girls are placed as servants. The girls when marrying with the consent of the Board, get a dower of 235,20 Italian Lires (40 Tuscan Scudi). The family who cares for a boy until 18 years old and a girl until 25, receives a present of 58,80 Italian Lires (10 Scudi). The girls lose their right to the dower if their behavior is not good and if not married before 35.

The average number of children received yearly is 1100.

The children, when ill, are cared for entirely at the expense of the hospital.

The Administration consists of a Board of five persons. The present director is Cavalier G. Pucci.

To the « *Innocenti* » were joined in 1825 a Room for free public vaccination, a school of Obstetrics and a Maternity Hospital.



## Church of the SS. Annunziata

The order of the *Servi di Maria* was founded by seven rich Florentines belonging to the Laudesi brotherhood who, tired of worldly life, retired to a villa on the site of the present Church of Sta. Croce (§ 407). Afterwards finding it too near the town, they withdrew to *Monte Senario* (§ 314) where they founded a hermitage and where many other converts followed them. Living entirely on charity they were obliged to build an hospice for the brethren who often came down to Florence to beg. This hospice was erected in 1250 on a small portion of ground in a place called *Cafaggio* which was given to them by Pope Innocenzo IV. The liberality of citizens which never failed towards the monastic orders in those early days, helped the « *Padri Serviti* » who little by little, enriched by alms, privileges, etc.; came into possession of an amount of money which enabled them to purchase new ground and build a large convent with a Church. This was of a very different form than that of the present church and the door opened towards the country and not towards town as at present - the building not being included then in the circuit of walls. When the confines of Florence were extended and the church and monastery were included in the town, the SS. Annunziata was greatly enlarged and embellished at the expense of the families *Falconieri*, *Medici* and *Gonzaga* - and the present door opened.

The adoration of the people for an Image of the Virgin in this church increased every day, and by means of constant alms the Annunziata underwent several changes each century, leaving only a trace of its original artistic taste. Thus the interior of this church has on the whole a rich appearance, but is most unsatisfactory in detail, and possessing none of the effect, the severity and majesty which are common to the architecture of our principal buildings.

It was a custom in olden times to suspend from the roof waxen images of living eminent personages. If they fell to the ground it was considered an evil omen. Sometimes they were removed as a sign of public ignominy as happened in 1512 to the Gonfaloniere *Piero Soderini*, who allowed the King of France Charles VIII to enter Florence (§ 603). On one side of the church were hung the images of Florentine citizens; those of Popes and foreign potentates, among which was that of a Turkish pasha - on the other. Among others was greatly admired the image of Lorenzo de' Medici (il Magnifico) by *Andrea Verrocchio*, with the dress he wore when he escaped death by the dagger of the Pazzi (§ 28). That of Giuliano was by *Baccio di Montelupo*, and that of Alessandro, which fell 3 days before he was murdered by Lorenzino was by *Benvenuto Cellini*.

When SS. Annunziata was altered to please modern taste,

Foundation  
of Order  
« I Servi di  
Maria »  
and SS. An-  
nunziata

473

these images were scattered through the cloisters, but Leopoldo I had them entirely removed.

It is the richest and most fashionable church of town and the only one in Florence opened all day. The one o'clock mass is attended by all the elegant ladies of Florence and the outside portico is crowded with young men awaiting their coming out. The best music is heard here and now a committee under the patronage of Queen Marguerite renders a programme of sacred music, chiefly Masses, from the best ancient Masters, admirably well executed. The subscribers have the right to a private seat in the choir, and the best society in Florence is to be met there. For informations apply to the sacristan or different bankers. If in Florence during the Holy week don't forget to hear the Miserere sung in this church on Ash Wednesday, Thursday and Good Friday from 5 1/2 to 7 p. m.

The handsome portico facing the *Piazza* composed of seven arches, raised on slender Corinthian columns, with its three doors, was built by *Caccini* (1601) in accordance with the central arch by *Antonio da Sangallo* (1454). Over the central door leading to the church is a mosaic by *Domenico Ghirlandajo*, representing the Annunciation. The door to the left leads to the old Monastery and the cloisters - the one to the right to the *Pucci* chapel (founded in 1300 and restored in 1615), generally closed.

It contained formerly a St. Sebastian attributed to *Antonio Pollaiuolo* sold in 1857 to the National Gallery in London.

Small  
cloister

474

By the central door we enter the \*\* small cloister called « *dei voti* » (*vows*). The rooms on the upper floor had been built by Piero de' Medici (1450) in order to pray at his ease to his favorite Madonna in this church. It is prettily decorated with golden lilies on a blue ground, denoting his friendship with Louis XI of France and \* busts of prophets above each arcade. When Piero was chased from Florence, the Medicean balls were scratched out from the shield to the left. In 1885 the late *prof. Bianchi* († 1892) restored it beautifully. It has been lately covered with glass.

Above the door are the arms of the *Falconieri* - the family which greatly helped in the building of the church. The two bronze basins are by *Antonio Susini*. This cloister (built in 1447 by *Manetti*) is decorated with beautiful frescoes by *Andrea del Sarto* and *Baldovinetti*, *Rosso*, *Pontormo*, *Rosselli*, *Franciabigio*. (To visit it apply to the sacristan - small fee).

Beginning from the right of main entrance:

1. Assumption by *Rosso Fiorentino* (1513 when only 17) the head of the Apostle St. James, with a smiling face is the portrait of the burlesque poet Francesco Berni († 1536).

2. \* Visitation by *Pontormo* (1516) worthy of *Andrea del Sarto* in coloring and beauty of form (retouched).

3. \* Marriage of the Virgin by *Franciabigio*. The masterpiece in fresco of this artist. It is nevertheless not without faults - the drapery is too straight and some of the attitudes much affected. The monks too impatient to show this work, removed the screen before the last touches were given. The artist in despair, seized a hammer and obliterated the heads of the Virgin and several other figures. He would never repair his work; his fellow artist never tried to do so and the fresco has remained to this day as *Franciabigio* left it.

4. \*\* Birth of the Virgin by *Andrea del Sarto*, painted in 1514 and one of his best compositions. An example of the highest level which can be reached

by a fresco, this painting is excellent in execution, the action varied, the draperies exquisite and the proportions good.

A pretty anecdote is told about this picture. When *Iacopo da Empoli* in 1570, sometime after the death of *Andrea del Sarto*, was copying this fresco, an old lady on her way to Mass, stopped beside him and pointing to the central figure informed him that it was the portrait of the painter's wife. After a short talk she revealed her identity as the widow of the latter, the handsome *Lucrezia*, whom *Andrea* married and who became the torment of his life.

5. \*\* Procession of the Magi by *Andrea del Sarto*.

One of the peculiarities of this fresco is the beautiful country in the background, almost like a landscape of the Val d'Arno. Among the followers to the right facing the spectator is the sculptor *Iacopo Sansovino*; the head seen in profile is the musician *Francesco Ajolle*, the one leaning on the arm of *Sansovino* is *Andrea del Sarto*.

On the wall to the left of the entrance to the church: *Nativity* by *Baldovinetti*. This artist, according to *Vasari*, tried a new method, of sketching first in fresco and retouching *a secco* (when dry) with a strong mixture of yolk of eggs and varnish; but it scaled off and the colors disappeared.

In the colonnade to the left, as one faces the church, the 1st fresco nearest to the church is by *Rosselli* and the other five are by *Andrea del Sarto*. They all represent miracles of *San Filippo Benizzi*.

1. *San Filippo* assuming the habit of the Order of the Servites. One of the feeblest works by *Rosselli* dated 1476.

2. \*\* *San Filippo* dividing his cloak with a leper; exquisite and above praise is the landscape, the composition and life in the whole painting.

3. \*\* The gamblers struck by lightning. The best of the series showing the versatility of the artist in composition as well as his skill in landscape. The groups are boldly designed and are full of life.

4. \* Healing of the woman possessed by an evil spirit. The scene is rendered with great simplicity, and the attitude of the woman is well depicted without exaggeration. Monument to *Andrea del Sarto* with his very life-like bust by *Caccini*.

5. \* Death of *San Filippo*, and miracles wrought by his robes. Remarkably well composed.

6. \* Healing of children by the touch of the Saint's garments. The aged man to the right leaning on his staff is the portrait of *Andrea della Robbia*. The shade and coloring are in full harmony and everything is attractive and true to nature. The drawing is quite correct.

The interior of the Church is in the form of a Latin cross, with a single nave and five chapels on each side, two short transepts and a circular choir, surmounted by a cupola. Each chapel is divided by long marble pilasters. The side walls are divided horizontally in two orders. The first one is composed of the Corinthian pilasters, of the chapels whose arches are surmounted by medallions sustained by angels, and containing paintings with the miracles of the Virgin. Then comes a frieze above which runs the cornice, and from this line the wall is decorated with large paintings by *Cosimo Ulivelli*, five on each side alternating with the large windows. The ceiling is richly decorated with gilt carvings on a white ground, formerly blue: in the middle is a fresco of the Assumption of the Virgin by *B. Franceschini* called *il Volterrano*, one of the best painters in fresco of his day and a pupil of *Rosselli* and of *Giovanni da San Giovanni*.

Two large organs with room for the orchestra are at the end of the nave, placed over the architecture of carved marble of two elegant small chapels. The monks disdained a design by *Michelozzo* for the choir, choosing a circular one by *Ma-*

Interior of  
the church



*netti*, but having little time they stopped the works after a short while - until one Gonzaga, Marquis of Mantua, had it finished and the cupola built after a design by *Leon Battista Alberti*, which, according to Vasari, was not without faults. So the choir, losing its former circular aspect, became octangular, and the high altar, though a great deal richer than the ancient one, in marbles and silver decorations is artistically inferior. The restorer of this Basilica was the architect *Francesco Silvani*.

Chapel of the  
SS. Annun-  
ziata

476

The chapel to the left of the entrance is dedicated to the Virgin - and was built by Piero de' Medici in 1448 after design by *Michelozzi*, made under his direction by *Pagno di Lapi Partigiani*, a sculptor of Fiesole.

The canopy which was added in the XVII century, spoils the proportions. The enclosure and the bronze candelabra are by *Maso di Bartolommeo*, called *Masaccio* (not the painter). The silver lamps and rich decorations in Florentine mosaics were made at the expense of the Grand-Duke Cosimo I and of his son Ferdinand I, who is represented in a silver relief (by *Nigetti*) before the altar, on his knees, invoking the aid of the Holy Virgin. The 42 silver lamps which had been given by Cosimo I in substitution for those melted during the siege of Florence, were also melted towards the end of the XVIII century and replaced by modern ones. The silver predella and the "head of Christ on the pyx by *Andrea del Sarto* were given by Don Lorenzo de' Medici. This chapel contains the miraculous image of the Annunciation which, traditions says, was painted by an angel, because the artist was greatly perplexed at the idea of representing the head of the Virgin. According to some documents it appears that it was painted in 1252; but probably the one existing nowadays was painted over the outlines of the first one greatly damaged by the dampness of the wall. This picture is considered so sacred that it is seldom uncovered and then, the crowd surrounding it, is so great that it is impossible to examine it. It was attributed to *Bartolommeo* or *P. Cavallini* as a copy by him of this picture is to be seen in the Museum of San Marco. The critic Rosini settles the question and according to the following distich by *Fra Domenico da Corella* attributes it to *Angelico*.

Angelicus pictor quam finxerat ante, Johannes  
Nomine, non Jocto, non Cimabove minor.

The adjoining chapel which is also used as a choir, is richly encrusted with ornaments in marble mosaic. There is a "wooden crucifix by *Antonio da San Gallo*.

We now return to the nave and begin our visit at the first chapel to the right. The altar piece is a good picture of the Virgin with Saints by *Iacopo da Empoli*. It is his last work, greatly restored. The frescoes are by *Rosselli*.

2d Chapel. Tomb of Marchese Luigi Tempi-Marzi-Medici by *U. Cambi* (1849). The dead man is lying on his bier - on the wall is a good relief of three full length angels singing - a good imitation, in a certain way, of Donatello's works.

The altar piece is a good work by *Piero Dandini*, a Florentine artist of great merit but careless in the finishing of his work.

3d Chapel. Tomb to the Marquis Fabrizio Colloredo, a great favorite at the Tuscan court. The frescoes on the ceiling are by *Volterrano*.

4th Chapel. To the right, monument to A. Nespoli by *Bartolini*. To the left Monument to the engraver Giovita Caravaglia of Pavia by *Nencini* (1838). He died in 1835, leaving unfinished the engraving of the Assumption by *Guido Reni*. A female figure, probably Art, is holding a marble tablet with the Assumption. The instruments for engraving are scattered on the floor. Her whole attitude expresses sorrow. Above a medallion with the portrait of Caravaglia in relief.

477

5th Chapel. Right: tomb to Tommaso Medici († 1592). Left: monument to Orlando Medici, not belonging to the branch which ruled Florence. It is a very fine example of the sculpture of that time - attributed to *Niccolò di Si-*



*mone di Bardo*, a supposed brother of *Donatello* or to *Bernardo Gamberelli*. This Orlando was knighted by Emperor Frederick in the Santa Maria del Fiore in 1451.

A funeral slab in the pavement marks the spot where his last descendant, one *Carlotta de' Medici* widow of the Marquis Lenzoni, was buried († 1859). On the altar is a modern picture representing San Filippo Benizzi.

From here, we enter a dark little chapel which belongs to the transept on the right. Nothing remarkable but the grave of the painter Giovanni Stradano born in Bruges in 1536. (He died in Florence in 1605). His bust on the right pilaster is by his son *Scipio*. A small door, generally closed leads to another private chapel used only for weddings.

Entering the transept, the large chapel to our right coming out from the last (6th) one, is the « Cappella del Sacramento, » dedicated to the Blessed *Giuliana de' Falconieri*, who is buried under the altar. The next chapel contains a *Pietà* - begun by *Cosimo*, the natural son of *Bandinelli* and finished by this artist, the feeble rival of *Michelangiolo*. The figure of *Nicodemus* supporting the Saviour, is intended to be *Bandinelli's* own portrait. He is buried here with his wife and his father *Michelangiolo da Gaiole*. His profile and that of his wife, in relief, decorate the frieze at the back of the monument.

On each side of the arch of the nave are monuments: that to the right is to Senator *Donati dell'Antella* by *G. B. Foggini*. He left all his money to the Servites on condition that it should be used in decorating the church. The statue of St. Paul is by the same *Foggini*. The monument to the left is to *Monsignor Angelo Marzi-Medici* by *Francesco da San Gallo* - *Angiolo Marzi*, secretary to Duke Alexander and afterwards to *Cosimo I*, who was allowed by the latter to add the name of *Medici* to his own and to adopt the *Medici* balls in his coat of arms. He was buried beneath this monument, placed here by order of *Cosimo I*. The statue of St. Peter is by *Silvani*.

The Tribune

The ceiling of the Tribune representing the Coronation, is by *Volterrano*. The rich silver pyx given by *Antonio Medici* (§ 467) has a modern lock by *Thorvaldsen*.

The « *intarsiatura* » (wooden mosaic) inside the choir and the \*exquisite reading desk, are by *Nanni Unghero*.

All around the marble enclosure of the choir are statues of Servites Saints. (Formerly there was a simple wooden altar, but it was by *Baccio d'Agnolo* or *Leonardo da Vinci*!).

In the Tribune we find:

The Tribune

1st chapel. St. Anna, the Virgin and Saints by *Antonio di Domino*.

479

2d chapel. The Marriage of St. Catherine by *Bliverti*. The Angels on the roof by *Vignali*.

3d chapel. On the altar. Our Saviour healing the blind by *Passignano*. On the sides: St. Peter receiving the keys, by *Empoli*, and the picture opposite is by *Sorri*, the ceiling by *Vannini*.

4th chapel. Nothing worthy of notice.

5th chapel. \*The so called « *Cappella del Soccorso* » constructed at the expense of *Giambologna*, from his own design, as are also his tomb, the Crucifix and the bas-reliefs and statues executed by his beloved pupils *Tacca* and *Francavilla*. He intended this chapel to be used as a burying place for all the Flemish artists who died in Florence. The cupola was painted by *Pocetti*. The altar-piece is a *Pietà* by *Ligozzi*. On the sides the Resurrection by *Passignano*, the Nativity by *Paggi*.

6th chapel. The Resurrection by *Bronzino Angiolo*.

7th chapel. \*The Virgin enthroned by *Perugino* (?); much injured by restorations.

8th chapel. Nothing remarkable.

9th chapel. Nativity of the Virgin; by *A. Allori* (1602) the four small pictures represent the acts of St. Manetto dell' Antella - on the left, that above is by *Alessandro Allori*, that beneath by *Passignano*. On the right the one above is by *Ligozzi*, the \*other is one of the best pictures by *Ori-stoforo Allori*.

Descending the steps and turning to the right, we find in the Sacristy two pretty lavabos and a \*marble door with an exquisite ornamentation bearing the Guelph arms of 1459.

The \*\*large chapel of the left transept facing the *Falconieri's*, belongs to the Villani and here were buried the three historians Villani.

The  
historians  
Villani

480

**Giovanni** born in Florence in 1275 died of the plague in 1348. His *Istorie Fiorentine* (from the origin of Florence until 1348) are written in a remarkable style. His brother **Matteo Villani** continued his work until 1363 and **Filippo**, Matteo's son, wrote the history of 1363-1364 and the lives of illustrious men of Florence.

This chapel was formerly decorated with beautiful frescoes by **Poccetti** and **Vignali** but they were replaced with the very ugly paintings by **Sciaman Lorenese**.

The altar-piece is a Descent by **F. Folchi** (1855). The door to left in this chapel leads to the cloisters.

Left side  
of the nave

481

Visiting now the chapels on the left side of the nave after going through the small dark one opening in the transept, we find the 1st chapel with an altar-piece the \*Assumption by **Perugino** or his pupil **Manni**. Poor in drawing and in light and shade. The side walls have modern frescoes by Professor **L. Ademollo** - representing the Triumph of David and the Transportation of the Ark. In the lunettes are represented the crossing of the Red Sea and the Tearing down of the Idol of Dagon. In the ceiling the emblems of the invocations of the Litany of the Virgin.

2d chapel. On the altar \*The Crucifixion, **Stradano's** best work. On the right wall, the fresco: « The Raising of Lazarus » is a modern work by **N. Monti** (1836).

3d chapel. On the altar a reduced copy by **Bronzino** of **Michelangelo's** « Last Judgment » in the Sistine Chapel in Rome. The head on the left corner, seen above the body covered with a white sheet, is a portrait of **Michelangelo**. The frescoes on the sides are by **Bronzino**.

4th chapel. Overcharged with decoration imitating the **Bernini** style and made by **Foggini** in 1692 - to be used as a sepulchral monument to **Francesco Feroni**, who after having become rich in Amsterdam, was created senator and Marquis of Bellavista. The statues of *Thought* and *Maritime Fortune* are by **G. Piamontini**; those of *Fidelity* and *Navigation* are by **Anderlozzi**; *St. Dominic* by **Marcellini**; *St. Francis* by **Catoni**. The medallions in bronze are by **Soldani Benzi**. The altar-piece by **Carlo Lotti** represents the Death of *St. Joseph*.

In this church are buried **Desiderio da Settignano**, **Carlo Dolci** and **Andrea del Sarto**. The latter under the niche of *St. Peter*.

The Cloister

482

From a little door in a dark corridor between this chapel and the one serving as choir to the Annunziata Chapel we enter the cloister. (If this door is closed, try the other door in the left transept opposite the sacristy). This large cloister, called « *Dei Morti* » (of the dead) was built after a design attributed to **Cronaca** and **Michelozzo**. Above the door of the church opposite the sacristy is the \*\*celebrated fresco by **Andrea del Sarto** called *la Madonna del Sacco* - from the sack of corn on which *Joseph* leans. It is his masterpiece in fresco - remarkable in colouring and composition - it is a picture of extreme beauty.

**Vasari** says: « that for drawing, grace and beauty of color, for liveliness and relief, no artist had ever done the like. » **Francesco Bocchi**, a friend of **Giambologna**, in his guide of Florence<sup>1</sup> relates that **Michelangelo** was such an admirer of this work, that he observed to **Raffaello d'Urbino**: « there is a little man (homocetto) in Florence, who, if he were employed in works of magnitude, would make you sweat! » (*ti farà sudar la fronte*).

Under this fresco is the \*\*sarcophagus of **Chiarissimo Falconieri** (with his arms), the great benefactor of this convent.

The other frescoes with legends of the Servites explained by the inscriptions below, are by **Poccetti**, **Rosselli** and others.

\*Note the fresco of the drowned restored to life.

<sup>1</sup> *Le bellezze della città di Firenze* di M. Bocchi, da M. Giovanni Cionelli ampliato ed accresciuto. Firenze, 1677.

## Cappella di San Luca

From the cloister we enter the « Cappella di San Luca » the chapel of the Guild of Painters (key from the sacristan).

This Guild was founded after 1350 at Santa Maria Nuova and when in 1561 it was transferred here, Cosimo I had it organized as an Academy for the art of drawing.

During the XVIII century, the artists exposed their works in the large cloister; the people thus became accustomed to public exhibitions.

In the vault under the chapel are buried several artists: Pontormo, Franciabigio, Cellini, Bartolini; Montorsoli built it at his own expense as a burying place for them. The artists also wanted to hold their meetings here, but the monks being opposed to it, they went to the Convento degli Angioli and this chapel, dedicated to Holy Trinity, was kept only for religious services and funerals (§ 470).

In the vestibule a picture by *Neri de' Bicci*: the Crowned Virgin and St. Michael weighing the souls - made for the convent of St. Apollonia and later transferred to the Angioli. A Crucifix by *Antonio da San Gallo* (1514). The ceiling painting in this chapel is by *Luca Giordano*. Over the altar, a very poor fresco by *Vasari*: St. Luke painting the Virgin. On the right the Trinity by *Bronzino*. On the left, Madonna with St. Michael and St. Lucy by *Pontormo*. Entrance wall: *Santi di Tito* a fresco symbolizing « Architecture » with the portraits of contemporary architects and the figure of a young woman showing to Solomon the design of his temple. There are several statues in clay modelled after the Prophets in the Sistine chapel in Rome. Moses, David, St. Paul by *Montorsoli*, Melchizedek by *Camilliani*.

In a corridor, leading to another cloister now occupied by the Military Geographical Institute, is the clay model of the St. John by *Michelozzo*, which he made in smaller proportion and in silver for the Altar of the Baptistry (§ 65). In the pretty *Chapter chapel* (Cappella del Capitolo) is the funeral slab of a merchant (Macinghi † 1388) exquisitely ornamented with inlaid work. In the corridor leading to the portico outside are several busts, among which are those of Vitale and Alessandro Medici (§ 467).

## Via Gino Capponi

Coming out from the Church, the street to the right leading to the *Piazza S. Marco* is called *Via della Sapienza*. At No. 8 is the Military Geographical Institute (Istituto Geografico Militare).

The street to the left of the church near the Foundling Hospital and running in the same direction as the *Via dei Servi*, is the *Via Gino Capponi*, named after the illustrious man who died in 1876, at No. 28. It was formerly called *Via S. Se-*

Cappella  
di San Luca  
483

Via Gino  
Capponi  
484

*bastiano* after the Pucci chapel in the SS. Annunziata. In the XVI century although the postern of the Servites opened here, it was quite a lonely street, because there were only convents and orchards and few houses. It is now one of the best streets in Florence, with beautiful palaces and pretty private houses.

To the right is the Brotherhood of Saint Peter Martyr (« San Pierino ») with a small cloister preceding the church decorated with frescoes by *Poccetti*. (*Apply to the shoemaker at No. 1 for the keys*). Over the door is a pretty group of *Luca della Robbia's* work. At No. 3 resided from 1811 to 1813 bishop E. Osmond. It is now a national Museum of Anthropology, Ethnology and Psychology, organized by Senator Prof. *Mantegazza*. This Museum is connected with the Studi Superiori (§ 287).

At No. 24 at the corner of *Via del Mandorlo* is the house of *Andrea del Sarto* and where dwelt *Zuccaro*. It belongs now to Mr. Caccia, who married an American Lady, Miss Rodman of New Bedford.

Death  
of Andrea  
del Sarto

The great artist having lost almost all his work during the siege of Florence, was cruelly abandoned by his wife, first cause of all his sorrows. Reduced to extreme poverty and without courage to ask for help, he lay on a poor bed in his empty house for two days. One of his pupils, *Domenico Conti*, passing by his house, the evening Florence had capitulated, was quite surprised to find *Andrea's* door ajar, knowing how fearfully timid the artist was. He climbed the stairs and to his great horror found his master in desperate condition. Learning that he had not taken any food for two days, he went immediately to find something for him to eat. Probably *Andrea* ate imprudently after his long fast or more probable help had come too late, for he died a few hours after! Sad end of a glorious life!... and sad irony of destiny. He died for want of food surrounded by his works, of which to day even the smallest enriches the possessor. *Andrea* through the care of his pupil *Conti* was buried in the SS. Annunziata.

At No. 28 is \*the Capponi palace, one of the largest in Florence built after a design by *Fontana* (and according to *Ade-mollo*, by *Silvani*) by Marquis Alessandro Capponi in 1705 - it is the oldest building in Florence in the whimsical style of the XVII and XVIII century. This palace, richly decorated inside, has a rich gallery and an important library. The satirical poet *Giusti* (§ 675) also died in this palace. A marble slab placed here on the 29<sup>th</sup> of May 1894, commemorates him.

Capponi  
family

The surest records about the Capponi do not go further back than the XIII century. It is generally said that they came from Lucca in 1216 and it was for a long time reported that they had imported in Florence the Silk Art, an impossible legend. The only sure thing is that they were in business and gave life and renown to Florentine manufactures. This family rich in illustrious men, gave 10 « gonfalonieri » (Note A) and 56 « priori » to the government. The family soon became divided into several branches.

*Mico da Compagno* was « priore » in 1287 and from his nephew *Cappone* issued the branch which lived in the palace near S. Frediano, and was known later under the title of *Marchesi di Loro*.

From *Neri*, brother of *Cappone* was born *Gino* (1360-1421) who was the first to be known in history for the successful war he led against Pisa, giving it back to Florence (1404). He left three sons: *Lorenzo*, *Agostino* and *Neri*.



Lorenzo is the founder of a branch, which, towards the middle of the XVI century went to Lyon for commercial reasons and became extinct in the town in 1797.

From Agostino came another branch, to which belonged the illustrious literary man, *Senatore Vincenzo*. The descendants of Agostino lived in the palace in the *Via de' Bardi* and were « Palatine Counts. »

Neri is the hero of the family. To tell all his doings would be too long a task: we shall only say that, being General Commissary of Florentines, he defeated the army of the Duke of Milan at the battle of Anghiari and submitted the whole Casentino to Florence. He was a cunning diplomat, an elegant writer as well as a valorous captain, and died in 1457.

Piero his nephew, is famous for his bold answer to Charles VIII of France. That king had entered Florence on horseback as a conqueror and pretended to have a great sum of money, the fortresses and the government of the town. As the Signoria refused to grant it, the king proudly said: *Well, we will blow our trumpets*. At whose words, Pier Capponi, tearing into pieces the paper holding the conditions the secretary was reading aloud, exclaimed: *And we will ring our bells!!* and then left the room followed by his companions. This bold answer taught the king to come to milder conditions, which were accepted and he left Florence on the 26th of November 1494. Piero was Commissary for the Republic during the war against Pisa and was shot at the siege of Sojana (1496). His son Niccolò, elected commissary after him in 1509 restored it to the Florentines.

To the branch of Piero belonged *Alessandro*, Marquis of *Marigliano*, who built the palace in *Via Gino Capponi*. But in 1788 this line became extinct and *Roberto Capponi* was the heir. He descends in direct line from *Neri*, Piero's brother, the founder of a branch quite devoted to the Medici. The son of Roberto was *Gino Capponi* (§ 411) the great scholar and statesman.

The arms of the Capponi consist of: a shield diagonally divided - white in the upper part and black in the lower one.

Almost opposite the Capponi palace is the *Palazzo San Clemente*; built by *Silvani* for Don Luigi of Toledo; it passed to the *Guadagni*, was the residence of the last Pretender *Stuart* who died here in 1788 a drunkard, and abandoned by his wife (§ 432). After him the palace was inhabited by the English Minister to the court of Florence. It finally became the property of *Velluti-Zati*, Dukes of *San Clemente* (§ 578). On the ground floor is a fresco by *Volterrano* representing St. Martin.

At No. 50 is the *Ruspoli* palace with one of the most magnificent gardens in Florence.

At No. 17 a small and elegant *villino* is the residence of the celebrated actor *Tommaso Salvini*.

This street ends with the *Piazza Goldoni*. Turning to the right and walking a few yards through the *Viale Amedeo* we find the *Piazza Donatello* with the Protestant Cemetery, once beyond the *Porta Pinti*. The walls surrounding Florence having been demolished and the place turned into a public walk with alleys and trees on each side. The Cemetery now occupies the centre of one of the most frequented promenades in Florence. No interments are made here since the opening of the new. It is perfectly well kept with marble monuments and small gardens whose flowers, especially in spring time give a cheerful appearance to this place, making death appear a quiet rest and not a sad departure. Among the celebrated persons buried here we name: *Elisabeth Barrett-Browning*; *Mrs. Trollope* and her daughter-in-law; the poet *Arthur Clough*; the great American writer *Theodore Parker*; etc.

Protestant  
Cemetery

485

Office for the  
Railroad-  
Adriatic  
Branch  
486

The street almost facing this cemetery and running parallel with *Via Gino Capponi* is the *Borgo Pinti*. The large building to the right with beautiful gardens occupying the whole block facing the *Viale*, the *Borgo Pinti* and the next street (*Via Giuseppe Giusti*) is now the **Office for the Adriatic Railroad.**

Here lived in 1430 the historian *Bartolommeo della Scala*, a poor miller's son, from Colle near Siena, who became a protégé of the Medici. He built the palace, leaving it to *Alessandro de' Medici*, Archbishop of Florence, then *Leo XI*. Later on it became property of the *Gherardesca*.

By special permission the palace may be visited. On the ground floor a pretty square court nicely decorated with angel boys and twelve allegorical compositions (not of a very correct execution) and grotesque after *Poccetti's* style. A small room has a decoration in the same style with landscapes and processions. The chapel is decorated with dancing angels and medallions in *Stradano's* manner. On the first floor a \* ceiling by *Volterrano* and other frescoes of the XVII and XVIII century.

487

The palace at No. 76 restored in 1844 was built by the *Salviati*, purchased by the *Aldobrandini*; in 1638 it passed to the *Borghesi*. The first street to the right is the *Via Giuseppe Giusti*, the second *Via Laura*. The buildings between these two streets formerly belonged to the Convent of the *Crocetta*, named after a small red cross added by the nuns to their Dominican robes. Tradition said that Jesus himself had given the design and the Virgin the money! On the site of the abolished convent was raised a beautiful palace built with part of the old convent. It is now occupied by the *Technical Institute (Istituto Tecnico)* (the entrance in *Via Giuseppe Giusti*). In the court can still be seen a good fresco by *Vincenzo Fei*.

The left side of *Via Giuseppe Giusti* leads to *Piazza d'Azeglio* (§ 679).

The palace No. 62 - formerly *Ximenes* - now belongs to the *Panciatichi*. It was built by *Giovanni da San Gallo* in 1490 who lived there with his brother *Antonio*. In 1603 it was restored by the *Ximenes* after a design by *Silvani*. In 1796 Napoleon and Josephine were guests here of the French Ambassador. It was inherited in 1816 by the *Panciatichi*.

Panciatichi  
family  
488

The *Panciatichi*, a rich and powerful family, rival of the *Cancellieri*, came from Pistoia to Florence towards the end of the XIII century. They built several palaces and always held one of the first places in the Magistracy of the Republic. They used several coat of Arms, but the descendants of *Bartolommeo*, « Priore » in 1515 and knighted by *Leo X*, added to the horizontally divided shield a Medicean ball with lilies in the upper part (the gift of *Leo X*) and a black band in the lower one.

Convent  
S. Silvestro  
489

At No. 79 - lived the sculptor *Bartolini* (§ 435). The building next to the *Panciatichi* was formerly a convent named « *delle Salvestrine* » founded in 1532 by one *Minerbetti* who, being exiled and having his goods confiscated, made a vow to build a church and a convent and dedicate them to Pope St. Sylvester, if he could return to Florence. The nuns being consider-

ably reduced in number, the convent was given in 1884 to the Belgian nuns of the Providence of the Immaculate Conception, who opened a private school for girls.

It is also a charitable school, where poor girls receive a good education and are taught every branch of work to enable them to earn their living when of age. This institution is supported by private alms and by the income obtained from the work of the young girls. Beautiful lace can be purchased here and every kind of embroidery, and sewing can be ordered from the nuns, with the certainty of getting good work and helping a worthy object. If the visit to Florence is not too limited this place should by all means be visited.

In one of the houses facing this convent, *Luca della Robbia* was born in 1382.

At No. 78 was born the celebrated painter *Luigi Sabatelli* in 1772. He died in Milan in 1850 - well known for his excellent engraving of the *Plague* in Florence described by *Boccaccio*.

In the second street to the right (*Via Laura*) is at No. 42 the *Institute of Social Sciences* (*Istituto di Scienze Sociali*) founded by the Marquis *Carlo Alfieri di Sostegno*. In the same building are the Archives of the *Audit offices* (*Corte de' Conti*). At No. 58 is the Recitation school.

The third street is *Via della Colonna*, named after an old « *tiratojo* »<sup>1</sup> belonging to the Guild of Wool and existing where is now the *Panciatichi* palace.

This street to left leads to *Piazza d'Azeglio* (§ 679) and *Porta alla Croce*.

At No. 2 is the Institution *Vittorio Emanuele* for the Blind (*Istituto dei Ciechi*) under the careful direction of Count *Giovannangelo Bastogi* (§ 257).

## Church of Santa Maria Maddalena de' Pazzi and Cenacolo del Perugino

The opposite building was the former convent and church of *S. Maria Maddalena de' Pazzi*, always considered amongst the first of Florence; formerly it was situated outside the circuit of walls on the spot called « *Campo di Cestello*. » The Benedictine nuns lived there in the XIII century when they ceded it to the Cistercian monks who caused both Church and Monastery to be enlarged from a design by *Antonio da San Gallo* and employed *Perugino* when on his visit to Florence, to paint a fresco for their refectory.

Some women of the Barberini family were living then in the convent of the Carmelitan nuns in the *Via San Frediano* (§ 601). Pope Urban VIII wanting his nieces to have a larger abode, one more in accordance with their high position, selected the convent in *Borgo Pinti*. So, helped by Ferdinand II, he succeeded in inducing the Cistercian monks to release their monastery and

S. M. Mad-  
dalena  
de' Pazzi  
The Convent

490

<sup>1</sup> A place where woollen stuffs are suspended and stretched.

exchange it for the one in *San Frediano*. In the latter lived and died the Nun *Maria Maddalena de' Pazzi* after whom the convent was named when her embalmed corpse had been transported with great pomp to the new church. Now it has been suppressed and is used as school. In the *Via della Colonna* at No. 3 is an Elementary free school and at No. 1 is a Normal school with an experimental department for training young teachers. The nuns have built with the help of private alms a new convent and a small church in *Piazza Savonarola* (§ 614) whence they have carried with them the remains of their patroness *Santa Maria Maddalena de' Pazzi*.

Affresco  
by Perugino

This same No. 1 in *Via della Colonna* is the entrance to the former chapter house of this convent containing the \* finest fresco by *Perugino* (open daily 12-4, 25 cent., Sunday free).

It is divided into three compartments. In the centre is Christ on the Cross. Right St. John and St. Benedict. Left the Virgin and St. Bernard.

One can see in this painting the influence of the Florentine school on the Umbrian. The body of the Saviour is colored with a much greater softness than *Perugino* usually adopted. The landscape is unrivalled. The whole composition is full of grandeur. Raphael took from it the idea for his Crucifixion, now belonging to Lord Dudley. This fresco was made by order of the Brilli family (1492-1496).

The Church

The church is entered by the *Via de' Pinti*. To the right before entering the cloister, is a small chapel built by a cousin of *San Filippo Neri* with the intention of dedicating it to him: but the canonization of *Filippo* being delayed, it was dedicated to the Saints *Nereo* and *Achilleo*. The frescoes on the walls are by *Poccetti* who did his utmost to successfully produce the work of a great artist.

They represent scenes from the lives of the Martyrs *Nereo* and *Achilleo*, of *St. Filippo Neri* and *St. Bernard*, the figure of Charity, the ceiling with the triumph of the Virgin with Saints. The whole is a beautiful work in composition and minute and true in execution.

The two large frescoes on the side walls of the corridor leading to the cloisters, are by *Andrea del Sarto*.

The cloisters in front of the church are designed by *Giuliano da San Gallo* (1479). The columns were modelled after an antique capital found at Fiesole. It was walled up on three sides.

The church with a single nave and six altars on each side is rectangular and has no transept, no choir behind the high altar.

Formerly there were several good pictures, some of which were removed to the Louvre in Paris during the French rule, some others are at the Uffizi. Worthy of notice are the \* beautiful frame in the first chapel to the right. In the third \* the Virgin with Saints by *Puligo*. In the Sacristy is an \* excellent copy of a Madonna by *Luca Giordano*, the original of which is in the Chapel of the high altar.

The Chapel of the high altar is overcharged with decorations; it formerly contained the remains of *Santa Maria Maddalena de' Pazzi*. It is decorated by *Silvani*, *Ferri* and *Luca Giordano*. The statues of Religion and



Innocence are by *Montani*, Repentance and Faith are by *Spinazzi*. In the first chapel to the left are frescoes representing the transporting and exhibition of the remains of the Saint. In the 3<sup>d</sup> chapel a very good wooden St. Sebastian with the painted figures of St. Roch and St. Ignatius by *Raffaellino del Garbo*. (4<sup>th</sup> chapel). The Agony in the Garden by *Santi di Tito*. (5<sup>th</sup> chapel). The \*Coronation of the Virgin by *Cosimo Rosselli*, attributed by Vasari to *Angelico*. The Virgin is very dignified and lovely. The whole composition is exquisite. The beautiful frame is worthy of this great master-piece.

The \*rich organ loft in gold and blue is in the style of *Sangallo*.

The *Via della Colonna* to right leads to SS. Annunziata. At No. 21 is the exhibition of the *Società d'incoraggiamento di Belle Arti* (*Society for Encouraging Fine Arts*). (Open daily, 10-4; 50 centimes).

At No. 26, is the royal palace of the *Crocetta* where so many princesses from the Medici family took refuge and which was greatly enlarged by the Grand-Duke Pietro Leopoldo, and destined to receive the foreign princes guest of the Tuscan court. It is now the \**Museo Archeologico* (*Archaeological Museum*) and the Collection of Tapestries.

### **Museo Archeologico e Galleria degli Arazzi**

#### **(Archaeological Museum and Collection of Tapestries)**

(Open daily, 10-4; 1 fr. — Sunday free).

In this building are three different museums. The **Etruscan**, the **Egyptian** and the **Gallery of the Arras and Ancient Tapestry**.

We begin with the **Etruscan Museum**. This Museum, formerly in *Via Faenza*, was formed of the collection existing in the *Uffizi Gallery* and was later enriched by the collection of *Galluzzi* of Volterra and of *Bucelli* of Montepulciano. As by an order of the government all the objets found in the excavations of Ancient Etruria are to be brought to, this Museum it is enriched yearly with new and precious objects and is a real attraction for students of the Ancient Etruria. Almost every object having an explanatory notice, we indicate the more important ones. A complete catalogue is impossible, owing to the changes constantly made in the arrangement of exhibits and the continual arrival of new objects, to which the director, *Mr. Milani*, is giving the most attentive care.

#### **(Archaeological Museum)**

The ground floor contains an interesting collection of Etruscan tombs and their contents. Only three rooms are opened containing objects found in *Vetulonia* (north-east of Grosseto).

Via della  
Colonna  
491

Archæologi-  
cal Museum  
492

In the first room, in the wall-cabinets, are several primitive Italian tombs discovered between the years 1885 and 1889. In the middle of the room, in the lower part of the case, is a tomb discovered by chance by a peasant in 1883 at Poggio alla Guardia. In the upper part another tomb found in 1888 - remarkably well preserved.

Inside mixed with the soil can be seen the remains, a leathern pitcher and other funeral implements.

**Room II.** Almost all occupied by the implements found in the tomb \*\* called *Del Duce* (the chief).

1st cabinet. Precious implements from the *tomba del Duce*.

2d cabinet. Remains of the chariot and harness from the *tomba del Duce*.

3d cabinet. A clay vase in three pieces.

4th cabinet left to entrance. \* A woman's tomb: remarkable for its four gold bracelets and the necklace of amber. Next to it on a shelf, a cone and a sepulchral stone.

5th cabinet. Wall opposite to entrance. *Tomba del Duce*. Part of the shield.

6th cabinet. Right compartment. *Tomba del Duce*. \* Remarkable silver cup plated gold, Phœnician style. A black-clay (*bucchero*) pitcher with an Etruscan inscription, kitchen utensils in bronze and terracotta, chandeliers, etc., etc.

In one of the two glass-cases in the centre is \* a bronze urn plated silver and chased with figures of animals in Oriental style. A symbolic small boat in bronze.

**Room III.** Contains the latest articles found in 1890, '91 and '92. Before the window a cabinet with beautiful golden bracelets and necklaces. This cabinet stands on a wooden pedestal made after the model of those of the ancient tombs or beds (see the two short columns near door).

This room contains coins from *Vetulonia* and *Populonia* near Piombino. Before ascending the stairs we notice an ancient tomb (dated XXIV century B. C.).

At the foot of the stairs a tabernacle in granite (Egyptian Collection).

On the first floor turning to right we visit the Etruscan Museum. (To left is the Egyptian Museum, which we will visit later).

## Etruscan Museum

Etruscan  
Museum

493

**Room I.** Cinerary urns with mythological designs:

From 19 to 44. Legend of Cadmus.

From 45 to 67. History of Ædipe and war of Thebes.

From 68 to 97. Hillyade. After looking at these reliefs one can better understand the early Tuscan sculptors such as *Arnolfo*, *Benedetto da Rovezzano*, *Desiderio da Settignano*, etc., who keep in their works the vivacity and sureness of design and life in composition of their early predecessors, embellished by the modern progress in Art.

In the centre \* Alabaster Sarcophagus from Corneto, with a painting of a battle of Amazons. The perfect drawing shows this to be a work of about 350 B. C.

**Room II.** \*\* Cinerary urns, some in the shape of houses; a fine specimen to the right under a tomb-stone door, imitating the façade of a Doric temple; some in the shape of human beings, and later ones in the form of a couch.

In the centre: \* Clay sarcophagus from Chiusi with painting of a recumbent female figure on the lid, finishing her toilet with a looking-glass in her hands. Rich in details, remarkably interesting in the History of costume. Archaic style from Fiesole; sarcophagus of tufo from Orvieto.

**Room III.** Long gallery of painted vases.

In a large case at the end of the gallery: Bronze seat and other articles from a tomb near Chiusi. We begin to notice the different cases in archæological order so as to follow the progress made by the Etruscans in this important branch of art and industry.

Case I. Very early Italian. II. After Asiatic models. III. Early Corinthian, Attic and Chalcidian. IV. \*Greek painted vases from the XI to the III century B. C. V-X. Attic vases with black figures. X-XV. Beautiful Attic vases with red figures - the best ones in cases \*XVII-XVIII. XX-XXI. South Italian vases - the other cases; Etruscan manufactures especially good \*Case XXVIII from Arezzo. In the centre: The \*\**Francois* Vase, so called after its first possessor, work of the VII or VI century B. C. It is beautifully decorated:

1st section: The Calydonian Hunts, Theseus and Minotaur. 2d section: Lapithae and Centaurs, Funeral games in honor of Patroclus. 3d section: Marriage of Peleus and Thetis; Dionysius and Hephaestus in Olympus; 5th section: Figures of animals; on the handle; Fight for the body of Achilles; at the foot, Battle of pygmies and cranes.

In another case a Corinthian double vase to cool wine; one side for wine the other for the ice.

From this gallery a door to right leads to

Room IV. Containing \*Glass and gold ornaments.

Walking back through the Room III we enter Room V containing implements, Armour, etc., all metal works.

In the centre, Etruscan bronzes and Greek vases from the tomb of a lady, near Chiusi (c. 400 B. C.).

Cases I, II. Candelabre, handles, etc. III. Iron weapons. IV. \*Armour with traces of gilding, from Orvieto (III century B. C.). V-VII. Weapons: 26 Bow-stretcher. Model of a plough. VIII-XII. Implements and vessels: \*42 Silver Situla from Chiusi. \*52 Bird-cage. XIV-XV. Objects for the toilet and gymnasium. Under the window are Etruscan mirrors in ivory.

Room VI. \*\*Room of the large bronzes.

In the centre \*\*Chimera (V century B. C.) discovered at Arezzo in 1554. It is cited by Vasari as a proof of the perfection of bronze casting.

The Chimera as here represented has been wounded by Bellorophon; the whole action of the animal and of its three heads express pain. The tail is modern. Cosimo I had this rare piece placed in his cabinet in Palazzo Vecchio.

In the corner \*Minerva (lower half restored) found at Arezzo (1541). This statue for elegant proportions and finish of details deserves a place among the best works of antiquity.

\*Statue of an Orator, found near the Trasimene Lake in 1566. The head is noble and animated with the eager expression and intellectual brow common among the Tuscans; this statue is a proof of the perfection of modelling acquired by the Etruscans. No wonder that they were the forefathers of Donatello, Ghiberti and Michelangiolo! An inscription tells that it was dedicated by his son to Anlus Metellus.

Before a window under glass \*a Situla from Bolsena with a fine relief of the return of Bacchus to Olympus (c. III century B. C.).

The cases contain statuettes arranged in chronological order from the VII century B. C., to the Roman period. In the cases against the wall opposite the entrance, are objects in ivory and bone and a fine collection of mirrors.

At the window are Etruscan statuettes with others of different styles for comparison. \*Portrait bust of the time of the Roman Empire. 2.d \*Bacchus. 3.d Jupiter. 6.th Minerva (Umbrian). 7.th Warrior (Sardinian). 10-16-\*17. Warriors, after figures in the sculptures of the temple of Aegina. Cosimo I took great pleasure in helping Benvenuto Cellini in polishing these little statues.

Room VII. Richly elaborate pottery toilet and domestic articles.

Room VIII. Collection of vases in black-clay, called *Bucchero*. I-II-III case. Hand-made pottery sundried. IV. First pottery turned with a wheel. V-VIII. Imitation of Greek pottery in south Etruria. In the centre and besides the door \*Cinerary urns with faces, symbols of the departed.

## Egyptian Museum

The Egyptian Museum occupies the large staircase leading to the first floor and seven rooms on that same first floor. It comprises the antiquities of the collection *Nizzoli*, *Rosellini*

Egyptian  
Museum

and others which were successively acquired or donated. The following description we owe to the kindness of Prof. *Schiapparelli*, former director of this Museum, who has devoted time and effort to make this collection of practical value to Florence. Prof. *Schiapparelli* was lately appointed to the Museum of Turin and his departure was a real loss for Florentine students, as he was ever ready to place his own great store of knowledge at the disposal of any one who might appeal to him for information.

— *At the foot of the stairs.* A sarcophagus in red granite of Siene, magnificent monument of the twelfth Dynasty (about the XXV century B. C.) As can be read in the inscriptions, it was given by one of the Pharaohs *Usortesen* to the dignitary *Amenemhatsemb* for his great merit. *On the first landing—place:* *Naos* or tabernacle which holds an image of Isis. It was found in one of the cells of the sanctuary of the temple of Isis in the celebrated isle of *File* beyond the first cataract. It was made during the reign of Tolomeus IX (Evergete II) and of Queen Cleopatra III (anterior to the celebrated Cleopatra).

Sarcophagi in marble, in the shape of a mummy with unveiled face, all dating from the Roman period.

**Room I. Hall of the Gods.** In the cabinets around the walls are exposed images of Gods, and idols and mummies of sacred animals.

**1st cabinet.** To the right on entering: Divinities of Abido; *Osiris* swathed, with the scepter and the whip, wearing a mitre over his head; *Isis* seated with the child *Horus* in her lap; *Horus* as a child (the greek *Harpoerates*) with the hair netted, according to the characteristic fashion of Egyptian children. Worthy of notice is the fragment of a Statue of Isis in basalt, reproducing the features of a queen or princess of the Court of Pharaoh Amasis (VI century B. C.).

**2d cabinet.** Divinities of Memphis; *Ptah*, swathed in cloth with a bald head; *Sechet*, with the body of a woman and the head of a lion; *Bart*, the goddess of music, with the head of a cat; *Nesertum*, with the Lotus flower over his head; *Timhotep*, seated reading from a roll of papyrus; *Ptah* in *embryo*, in the shape of a dwarf, symbol of primordial chaos and of the divine power which took out of it all the creatures.

**3d cabinet.** *Ammon*, the goddess *Mut* and god *Cousu* of Thebes; the god of war *Mentu*; the god *Onum* with a goat's head; the god *Ra* (the Sun) the greatest divinity of all Egypt with a hawk's head; the goddess *Neit* (Minerva); the god of Wisdom, *Thot* with an ibis's head; the god *Nile*, with a human figure and a bush of lotos plants over the head; the god *Sebek* with a crocodile's head; the goddess *Ma* (Truth or Justice) with an ostrich feather on her head.

**4th cabinet.** *Bes*, the god of music, the dance and the toilette; the goddess *Thueris*, with the body of an hippopotamus; the god *Horus*, standing on crocodiles, symbolizing the triumph of good over evil.

**5th cabinet.** Sacred or mythological animals.

**6th cabinet.** Mummies of sacred animals; cats, dogs, ibis, hawks, snakes and religious implements.

The other cases contain sacred animals, scarabeus with the king's names engraved (some quite ancient) or with religious images or formulas, ex-votos, \* worthy of notice is a cithern, a musical instrument used for accompanying the sacred songs in the temples; amulets or talismans safeguards against the evil-eye, of different kinds and shapes.

In the centre of the room, fragment of the statue of Isis, in the shape of a cow, nursing the Pharaoh *Horemheb*. This monument, of the XVI century B. C. was brought in olden times from Thebes to Rome as it remembered the legend of the Roman wolf; it was found not far from the present Church of Minerva in Rome. Near the walls is a table for offerings, a pyramid symbol of the sun shining over the earth; religious insignias, wooden boxes used for keeping the mummies of sacred animals. At both sides of the door to next room: right: Mummy of an ape; left: *Bes*, god of music.

**Room II.** Hall of sculptures and inscriptions, containing monuments important for the History of Egyptian art, classified in chronological order



and described in the first volume of the scientific-catalogue of the Museum (from p. 189 to 524) kept at disposition of visitors.

The space between the columns and the windows (to left) is reserved for sculptures and inscriptions of ancient Dynasties, anterior to the invasion of the shepherds kings (between the XXXV and XXII century B. C.). In the middle fragments of a statue of Pharaon in quartzite (XXX century B. C.) Near the columns \*wooden statuette of two slave girls baking bread. In the cases and on the walls, fragments of sepulchral inscriptions; except the one in reddish sand-stone, found near Wavi-Holso, containing the news of the victories of Pharaon *Usoldren III* against the Nubian tribes, about the XXV century B. C.

Between the columns: Statues of a high priest of Ptah from Memphis (XVII century B. C.).

The bas-reliefs and the inscriptions on the walls of the other part of the Hall are more modern than the preceeding ones and belong, largely, to the period comprised between the XVIII (XVIII century B. C.) and the XXVI dynasty (VII century B. C.) while a few date from the following period up to the Roman conquest of Egypt. The sculptures in the cabinets next to the wall belong to the period comprised between the XVIII and the XXVI dynasty. Worthy of notice \*\* the bust of a woman of the XVIII dynasty anterior by eight centuries to the most ancient sculptures of Greece, and one of the most exquisite productions of Egyptian Art; \* a beautiful head of a small statue in basalt of *Ramises II* (Sesostris), a colossal head of a Queen, a bust of the Pharaon *Menestah* when a youth (the Pharaon of the Exodus); fragments of bas-relief, etc. In the cabinet before the windows are small sculptures of all the periods of Egyptian Art; a little boat and several statuette; heads of small statues of the ancient and middle empires; fragments of marvellous bas-reliefs and small statues of the following period up to the XXVI dynasty; almost all from the tombs of Thebes.

In the centre of the room: a case with painted funeral fragments; and a great lime-stone sarcophagus of *Bohenranf*, a high officer of ancient Memphis; near the walls, statues and fragments of bricks of pise, exactly according to the descriptions of the Bible, made of clay and straw (XV century B. C.)

**Room III. First hall of Mummies.** This hall is divided into two sections. In the one to the right: In the centre: the mummy of a woman (XVII century B. C.) on a death-bed; underneath are four vessels containing the intestines; near the windows: two mummies of the same period, and near the columns: a swathed mummy of the XX dynasty and \*another of the XIX (XIV century B. C.) with a mat of splinters of wood and long wooden stick. This mummy, the most ancient existing in Italy, was found in an untouched tomb at Memphis in the year 1884.

Around the walls, in the cases, papyrus and bandages with hieroglyphs, broken vases and stone splinters with inscriptions.

In the part to the left: in the centre: a small obelisk of a high priest of *Ptah*, and three sarcophagi of Mummies coming from the great tomb of priests of Amnisi discovered in Thebes in 1891 and presented by the Egyptian government. In the cabinet far back: masks and bandages of mummies, \* a very handsome one of a woman with pieces of papyrus and some amulets found on the mummy; in another case, quite a number of alabaster vases which contained intestines; in the case opposite: hundreds of funeral statuette or *ushabt*, which, according to Egyptian belief, helped the dead in their works of agriculture in the Elysian fields. Some of them date from the XXIII century B. C. and the others are from the following period; worthy of notice are those in \*dark blue enamel, coming from the tombs of the Pharaohs and of the high priests of Ammon.

**Room IV. Second hall of Mummies.** Coffins for mummies of the XVIII, XX, XXI and XXV dynasty.

In the cases small sepulchral inscriptions, a quantity of funeral cones with hieroglyphical inscriptions bearing important historical statements.

**Room V. Hall of Hellenistic, and Christian antiquities.** Between the first and the sixth century of the Christian Era, whilst the ancient Egyptian religion was diminishing little by little, the Christian belief was spread abroad and found its way into Egypt, in Alexandria especially; and we may observe traces of our faith as well as the religious and beliefs of Asia, in the odd and curious images and religious representations. In this hall are gathered some products of that confused chaotic epoch of Egyptian civilisation.

The Christian monuments and objets are predominating; lamps and vases from the Sanctuary of St. Mera near Alexandria, sepulchral inscriptions, beautiful stuffs embroidered as tapestry (arras); some of which date from the first century and the others from later time until the beginning of the Musulman period.

The influence of Christianity can be seen in the pictures decorating the coffins for mummies; which, although still representing Egyptian divinities, have already in the shape of the body and of the physiognomy, the expression of the most ancient Byzantine and Christian mosaics and pictures.

The Roman and Greek influence is well shown in a \* beautiful head of a woman (cabinet opposite the window) painted on wood, found in the place of a mask over the face of a mummy.

Recrossing the IV, III and II Room we enter Room VI and VII.

**Hall for household, goods, implements of peace, of war, etc. :**

As, according to Egyptian belief, the dead continued in the coffin their earthly life, the Egyptian tombs were filled with domestic, civil or military implements, according to the position of the dead. In these two rooms are exposed several things found in almost all the tombs: vases, baskets, corn, vegetables, fruits, flowers, dice, skittles, dolls, implements of husbandry, flint, objects of enamel, fragments of fishing nets, household furniture, ropes, linen (in the cabinet left to entrance next to the window, is a very fine piece of linen dated XIII dynasty, XXIII century B. C.) spools for thread, weaver's shuttles, musical instruments, articles for toilette, weapons, etc.

In the centre of the VII Room is the \*\* celebrated chariot found by *Rossellini* in a tomb of Thebes, certainly not posterior to the XIV century B. C. unique in collections. For the quality of the wood and the absolute absence of metal, it can be presumed that this chariot, formerly belonging to some warrior of the North, had been taken to Egypt as one of the spoils of war.

## Roman and Greek bronzes

Roman  
and Greek  
bronzes

495

Crossing again the Etruscan Museum, we find the staircase leading to the Gallery of Tapestries but before ascending the stairs we will enter the door to left where is the \*\* celebrated *Idolino*. This statue was discovered at Pesaro in 1530 and brought to Florence by Vittoria della Rovere when she married Ferdinando II (§ 245). It is a splendid specimen of Greek school; the basement in the Renaissance style was made at Pesaro. It was for a longtime thought to be a Bacchus as the inscription by *Bembo* tells us; nowadays it is believed to be a Mercury or an athlete.

In this room are several good ancient bronzes taken here from the Uffizi Gallery, amongst which we note a horse head, a torso found in the sea near Leghorn, some little statues representing, Venus, Mars, Apollo, Diana, Pallas, Bacchus, Pluto, etc.

The whole collection of ancient coins is to be brought here from the Uffizi Gallery.

## Royal Gallery of Tapestries

R. Gallery  
of Tapestries

496

Two flights of stairs lead us to the R. Gallery of Tapestries, containing about 124 specimen of tapestry, showing the development of this art, especially in Tuscany. This industry was brought from the East by the Crusaders. The first to adopt

it were the English and the Flemish. But France attained the greatest perfection in this art. It is said that the name of *Arazzo* is derived from the town of Arras. The greatest improvement was brought about by the cartoons of Italian Masters in the XV century when the Flemish, urged by religious and political reasons, sought refuge in Italy. Cosimo I greatly encouraged this industry, establishing a factory under the direction of the Flemish masters *N. Karcher* and *G. Van der Roost*.

All the Medici more or less helped this Institution; but at the death of Gian Gastone, the factory was closed. All the ancient tapestries were scattered in the different villas and palaces belonging to the Gran-Dukes, but under the rule of *Bettino Ricasoli* (§ 505) they were almost all gathered in the Palazzo Vecchio. In 1864 they were transferred to the corridor joining the Uffizi Gallery to the Pitti. But in 1882 they were carried here in order to form an especial gallery. Some are still at the Riccardi palace (§ 245) and Palazzo Vecchio (§ 110). The greatest quantity is still in the store-rooms of the Uffizi Gallery, waiting to be transferred to a more suitable place.

The rooms to left contain ancient woven and embroidered stuffs (\* Coronation of the Virgin formerly at S. M. Novella) of the XIV and XV century, and fine specimens of satin, gold-brocade, and damask of the XVI, XVII and XVIII centuries as well as specimens of dresses of the XVII and XVIII centuries:

To right:

**Room I.** No. 12 \* portieres \* almost all by unknown Florentines of XVII and XVIII centuries with the Arms of the Medici. No. 2 is by the Flemish *Van Asselt*. No. 7 with the Arms of Gian Gastone is by *Giov. Battista Termini*. No. \*9 the earth by *Bronconi*, after design by *L. Del Moro* (1729). No. 18 \* Air by *Bronconi*, design by *L. Del Moro* and *Sagrestani* (1730). The two other elements Fire and Water are at the Royal Garde-robe of Palazzo Pitti.

**Room II.** All the Arras in this room are by Flemish artists after design by *Bachiacca* and belong to the XVI century.

**Room III.** No. 20, 21, 22, 23. The 12 months of the year, by *Roost* and *Karcher*, design by *Bachiacca*. No. 24. Samson and Delilah, by *Fèvre*, cartoon by unknown artist. Pierre Fèvre of Paris in the XVII century, raised to its greatest height the imitation of painting in tapestry, and after that the decorative character of the products deteriorated. No. 25. Abundance, *P. Fèvre*.

**Room IV.** No. 26, 27, \* 28 (cartoon by *Allori*), 29, 30 (above the doors). Scenes from the Passion, by *G. Papini*. No. 31. Prudence, by *P. Fèvre*.

**Room V.** No. \* 32 (cartoon by *Cigoli*), \* 33, \* 34 (cartoon by *A. Allori*), 35, 36 (above door). Scenes from the Passion, by *G. Papini*. No. 37. Samson prisoner, by *P. Fèvre*.

**Room VI.** No. 39 to 43, by *P. Fèvre*.

**Room VII.** No. 48. Purity by *G. B. Termini*. No. \* 49, \* 50 (cartoon by *A. Allori*). Fable of Phaeton, by *G. Papini* (the other six of this series are still in the store-rooms). No. 51. Gobelin, by *Sovet*. Triumph of a Goddess, cartoon by *Noël Coypel*. No. 52. *Jans (père)* Gobelin, cartoon by *Le Brun* \* Water. \* No. 53, 54, 55, 56. History of Adam and Eve, by unknown Flemish. No. 57. Rape of Proserpine, by *L. Bernini*, cartoon by *G. Grisoni*. No. \* 58. The fall of Phaeton, by *L. Bernini*, cartoon by *V. Meucci*. Finished in 1737 when by the death of Gian Gastone on the 9th of July, the Medici dynasty came to an end, and on the 5th of October the Manufactory was closed! Queer coincidence! No. 59. Anthony and Cleopatre. Unknown Flemish, with French cartoon.

**Room VIII.** No. 67, 68, 69. Unknown Flemish, with French cartoon. Fetes for the wedding of Henry II and Catharine de' Medici. In No. 67 the one in black is Catharine. In No. 68 both the princes are to left.



Room IX. No. \*71, 72, 73. Unknown Flemish and cartoon by unknown but the ornamenting frieze is by *Raffaello*.

Rooms X and XI. No. 75, 76, 77, 78, 79, 80. The History of Esther, by *Audran*, *G. Gobelins*, cartoons by the French artist *G. F. De Troy*, made in Rome. These Gobelins, copied several times, were often presented to foreign sovereigns. One is at Hampton Court in London.

Room XII. From No. 81, 85. The children gardeners, *Gobelins*.

Room XIII. Unknown Flemish, XVI century.

Room XIV. No. \*99. Piety, by *P. Fèvre*, cartoon attributed to *Michelangelo*. No. 102. Unknown Florentine. Copy of the Madonna della Seggiola, by *Raffaello*. No. 124. Berthsabea bathing by *P. Fèvre*, cartoon by *Artemisia Lomi-Gatteschi* (1663).

Room XV. No. \*96. A vase with embroidered flowers, by *P. Semolise*. XVII century: No. 111. Joseph of Arimathea placing Christ in the sepulchre, by *G. Roost*, with cartoon by *C. Salviati*. No. \*112. The Deposition, by *P. Fèvre*, with cartoon by *Cigoli*. No. 114. May, by *P. Fèvre*, cartoon by *Bachiacca*. No. \*115 by *P. Fèvre* - a copy from the Andrea del Sarto « Sacred family » in the Pitti Gallery. No. 116 by *P. Fèvre* - a copy from *Cigoli's* « Apparition of Christ » in the Pitti Gallery.

Room XVI. No. 60-65. History of David and Berthsabea, by unknown German. No. 117. Portière, by *Pascino*, cartoon by *A. Bronzino* (1552). No. 118, 119, 120. Passion of Christ, by *N. Karcher*, cartoon by *C. Salviati*. No. 122. Justice liberating Innocence, by *Roost G.*, cartoon by *Bronzino*. No. 123. Flora, by *Roost G.*, cartoon by *Agnolo di Cosimo*, Flora.

Via  
della Pergola  
497

The street almost opposite this Museum is the *Via della Pergola*, or bower; probably at one time in the midst of gardens.

The first street is *Via degli Alfani*, leading to the left of *Piazza S. Ambrogio* (§ 682) though *Via dei Pilastri*, and to the right of *Via dei Servi* (§ 469). This corner was called « *Canto della Catena* » from the Arms of the Alberti, family whose houses were placed here (§ 462). At No. 38 an inscription under a painted medallion representing St. Louis Gonzague, informs us that in this house the Saint lived when a young boy he was sent by his father D. Ferrante, Marquis of Castiglione, a page to the court of Cosimo III.

It was in the neighbouring church of the SS. Annunziata that not yet 10 years old he took the vows of chastity. The entire building facing this house is connected with the Hospital of S. M. Nuova.

In the *Via della Pergola* at No. 32 was formerly a Maternity Hospital founded by *Niccolò degli Alberti* in 1372 after a design by *Agnolo Gaddi*. It was called « *Ospizio d'Orbetello*. » It is at present a branch of the Hospital of Santa Maria Nuova (§ 500). A chapel inside has a \*very good Annunciation by *Domenico Ghirlandajo* dated 1485 (apply for permission at the Hospital of Santa Maria Nuova) (§ 500).

At No. 61 lived *Bronzino*, at No. 59 *Benvenuto Cellini* cast his wonderful statue of Perseus (§ 109) and here he died in 1571. At No. 31 a little marble slab inserted in the wall under a bust of St. Zanobi informs us that on the 4<sup>th</sup> of June 1699 the head of St. Zanobi being carried with great pomp in a procession, a storm suddenly came up, and the head was taken into this house for protection from the rain.

At No. 14 was born **Count Luigi Passerini** (1816-1877).



One of the modern learned scholars, who applied his talent to making known all the artistic beauties of Italy and especially of Florence. He wrote the history of the most important families, was the first one to urge the Government to found a National Museum, and helped the architect *Mazzei* in the restoration of the *Bargello* (§ 351). In 1871 he was appointed Librarian in the National Library. He took part in the war of 1848 for the Italian Independence. By his death, Italy lost a learned antiquarian, a thorough genealogist, and an eminent numismatist.

Count  
L. Passerini

498

At No. 12 is the *Theatre « della Pergola »*, the fashionable theatre of Florence, built in wood by the *Accademia degli Immobili* in 1658 on the site of a « *tiratoio* »<sup>1</sup> of the Guild of Wool. It was restored and built in bricks for the wedding of Ferdinand, son of Cosimo III. In 1789 a new restoration was made after a design by *Giulio Mannajoni* decorated with historical pictures by *Luigi Ademollo*. In the last restoration dated 1843 the beautiful atrium with white columns was built by *G. Baccani*. The hall contains 116 boxes in five rows and is built to accommodate about 2500 persons.

Theatre  
della Pergola

499

An interesting spectacle and well worth seeing, is the « *bal masqué* » (« *veglione* ») held here the last night of carnival. Suppers are served in the boxes. Ladies wearing mask and domino, often join with the people on the floor.

At No. 8 is the little Oratory of *St. Thomas d'Aquino* given to the brotherhood of the « *Contemplanti* » by the family *Paoli*. This brotherhood was founded in 1556 by *Fra Santi Cini*.

## Hospital of Santa Maria Nuova and Church of St. Egidio

At the foot of *Via della Pergola* we turn to right (*Via S. Egidio*) we find the *Piazza S. M. Nuova* named after the Hospital - founded in 1285 by Folco Portinari, the father of Dante's Beatrice, on the side opposite its present site. The present building dates from the beginning of the XIV century. According to tradition the good work was first suggested to him by his servant *Monna Tessa*, who had already begun to receive and nurse sick people in his master's house. When he died in 1288, the Signoria had ordered a great funeral service in his honour, and a tablet near the high altar of the Church attached to this Hospital, records his merits. Successively the building was greatly augmented. The Loggia and the façade are by *Parigi* and *Buontalenti* (1574-1612). The upper floor was added in 1708.

Hospital of  
S. M. Nuova

500

This Hospital with its position almost in the centre of the town, although containing about 2000 beds, does not quite answer to the exigencies of modern hygiene.

<sup>1</sup> A place where woollen stuffs are hung and stretched.

Church  
of St. Egidio

The church of *St. Egidio*, annexed to the hospital, built by Lorenzo di Bicci and consecrated in 1418, has been greatly modified.

The \*lunette above the door contains a terra cotta by *Bicci di Lorenzo*, The Coronation of the Virgin. Inside to the right \*\* the Gothic monument to Folco Portinari - before the high altar are buried the members of his family. To the left is the sepulchral slab to Lemmo Balducci, who continued the works of the Hospital at his expense when Folco Portinari died. \*\* The ciborium is by *Ghiberti*. \* A Virgin and Child, by *Della Robbia*. In the choir a \* Crucifixion, attributed to *Andrea del Castagno*.

Coming out from the church over the door to the left is a medallion in *Donatello's* style, supported by two cherubs.

On the opposite end of the Loggia (No. 1) in the court is the portrait of Monna Tessa, a quaint bas-relief dated 1288 and an \*\* exquisite fresco by *Giovanni da San Giovanni*, « Charity. » The sepulchral monument is to the Count Gallitassi, who left all his money to the Hospital.

The middle door, formerly the entrance to the Hospital, which is now entered by the door to the left, is decorated on each side by frescoes much restored - to left, the Pope Martin V and the cardinal Antonio da Bologna consecrating the church in 1419 by *Bicci di Lorenzo* (1420). In the fresco to the right by *Andrea di Giusto* (1435) the Pope confirms the privileges of the Hospital.

The little cloistered court dates from the XIV century. In the dormitory of the nursing sisters is a \* pretty Madonna on a tablet in the form of a cross by *Angelico* (1435).

501

The Hospital possesses a gallery which can be seen on application to the porter of the door No. 1 under the Loggia of the Hospital (fee 50 cents. opened from 10 to 3). This gallery, made up of paintings coming from churches and corporations suppressed and embodied with the Hospital in order to augment its rents - is entered from No. 29 *Via Bufalini*, in the place where *Ghiberti* had his studio when he cast the bronze gates of the Baptistry. Each room has a manuscript catalogue.

At the foot of the corridor \* A Madonna, by *Verrocchio*.

Room I. No. \*\* 48, 49, 50. *Van der Goes*, his only authentic works. A masterpiece: Adoration of the Child and four flying angels, \* the Family of the Donor, Tommaso Portinari, agent of the Medici in Bruges, and Saints. No. \* 19. St. Matthew begun by *Andrea Orgagna* (1367) and finished by his brother *Iacopo*. No. 22 *Raffaellino Capponi*, Madonna and Saints, with the donors. No. 23. *Filippo Lippi*, Madonna, St. John and Angels. No. 44. *Ghirlandajo R.*, Virgin and Saints. No. 64. *School of Angelico*, Virgin and Angels. No. 47. *Rosso Fiorentino*, Madonna and Saints.

Room II. \*\* Last judgment (1498-1499), a greatly damaged fresco, begun by *Fra Bartolommeo* and finished by *Mariotto Albertinelli* - the adjoining copy shows the details.

This fresco was formerly in the cemetery annexed to the hospital. *Raffaello* took the inspiration of his « *Disputa* » in the Vatican from the arrangement of the upper part. This painting is the link between *Raffaello* and the old masters. Here the strength of the ancient style is joined to the elegance of the XVI century. Each part is perfectly balanced in itself and the whole is admirable. It is the masterpiece of the artist.

No. 72. School of *Albertinelli*, Annunciation. No. 63. \* *Sogliani*, Conception. No. 64. *Fra Angelico da Fiesole*, Madonna and Child with four Saints. No. 65. *Cosimo Rosselli* (?), The Virgin called *delle Stelle*. No. 62. School of *Fra Bartolommeo*, Sta. Brigida. \* A terra cotta bust, representing, in a very lively way, Monna Tessa.

The *Via Bufalini* was so named after the celebrated physician who was born in Cesena in 1787 and died in the house at No. 31 of this same street in 1875.

At Nos. 37-39 of this street is the elegant « *Teatro Nuovo* » (1799) Musical and Dramatic plays are represented here, but is seldom open, except during the Carnival.

At No. 24<sup>bis</sup> are the offices for the Savings-bank of Florence.

At No. 35 lived the old Chronicler *Dino Compagni*. He was born in the XIII century - and his « *Chronicle* » begins in 1280 and ends in 1312 - including the « *History of the Bianchi and Neri factions.* » In this same palace lived the late *Commendatore Sloane* (§ 407).

The continuation of *Via Bufalini*, after crossing the *Via de' Servi*, is the *Via de' Pucci*, so named after the *Pucci* family, whose big palace is at No. 2-4, occupying almost all the north side of the street. The outside of this palace was rebuilt in the XVII century by *Falconiere* who respected the pretty « *Loggia* » above the door and the elegant window on the ground-floor by *Ammannati*. At the corner towards the *Via de' Servi* is the coat of arms of Leo XI by *Baccio da Montelupo*; above the door that of the *Pucci*.

The windows at the corner of *Via de' Servi* were walled up by order of Cosimo I. One day this prince was going to the SS. Annunziata with great pomp, surrounded by all his court, when several gun-shots were fired at him from these windows by some conspirators, whose chief was one *Pandolfo Pucci*. They were all taken, their properties confiscated and the windows facing *S. Michele in Visdomini* walled up.

It seems - notwithstanding the fantastic accounts of ancient biographers - that the *Pucci* family, one of the most ancient and noble in Florence, counts as its oldest ancestor a carpenter, *Puccio di Benintendi*, who is mentioned by Italian poets and who lived in the second half of the XIII century. *Antonio*, his nephew, also inscribed under the Guild of the Carpenters, begun in 1396 the series of the 29 « *Priori* » belonging to the *Pucci*. His son *Puccio* founded the fortune of his family, by putting himself quite at the service of Cosimo de' Medici. And to this same party belonged all his relatives (many of whom were political men, artists, ambassadors, prelates, and who, in or out of Florence, never favored or protected popular liberty) until one *Pandolfo*, faithful partner of the pleasures and debauches of the Duke Alessandro, was excluded from the court by Cosimo I for the great scandal he caused. Then the love changed into hatred, and *Pandolfo* plotted a conspiracy against Cosimo, which, as we already said above, ended with *Pandolfo's* arrest. He was hung from a window of the *Bargello* (24 January 1560), *Orazio*, his son, who tried to avenge his father by another conspiracy, met with the same fate and was hung on the same spot (August 22d 1575). This family still exists.

The well known *Pucci* arms consist of a moor's head, crowned with a silver band, charged with three hammers on a silver ground. According to

Via  
Bufalini  
502

Dino  
Compagni

Via  
de' Pucci  
503

Pucci family

some one, the three hammers are three T's, the initials of the motto: *Tempori, Tempora, Tempera*. The motto joined to the shield is; *Candida praeordia*.

Via  
Ricasoli  
501

At No. 1 is the *Incontri* palace, now *Salsa Piccolellis* of the Renaissance,

The first street to the left is the *Via Ricasoli*, leading to the Duomo.

The tabernacle on this corner (to see it apply at No. 13, *Via de' Pucci*) is divided into two compartments. \* The one representing a Madonna with two angels leaning on the throne, is by *Filippino Lippi*. The other, also a Madonna, is attributed to *Buffalmacco*. In this house lived *Andrea Tafi*. Some critics even attribute to him the painting of the Madonna and Child within this Tabernacle. *Buffalmacco* and *Giotto* likewise lived in this house and it formed the subject of some of the tales of *Sacchetti* and *Boccaccio*; *Buffalmacco* being the jolliest artist ever born - better known by his humor than by his paintings which are generally poor. In this house was born *Pietro Bonaventura*, the husband of *Bianca Cappello* (S 586).

At No. 9 lived the *Barone Bettino Ricasoli*; the street, formerly called *Via del Cocomero* was named after him.

Baron  
Bettino  
Ricasoli  
503

Baron *Bettino Ricasoli*, one of the greatest partisans for the Unity of Italy, was born at Florence in 1808 of the noble and ancient *Ricasoli* family which dates back to the year 1141.

Owing to the death of his father, he was obliged from early youth to devote himself to the restoration of his patrimony, disordered by his mother's prodigality; this helped to give to his character the austerity and severity that never left him in after life.

In 1830 he married *Anna dei Buonaccorsi* of Romagna, and not caring for the frivolous life led in Florence at that period, he withdrew with his family to his Castle of Brolio where, far from the din of the city, he spent several years, almost forgotten by the world, wholly engrossed with the education of his children and hard study; his preference was for the Natural Sciences and he devoted himself especially to Agriculture.

He began his public life as « *Gonfaloniere* » of Florence, to which post he was appointed when the dawn of liberty appeared in the elevation to the tiara of Pius IX; *Ricasoli* emerged from his solitude and with *Vincenzo Salvagnoli*, lawyer, and *Lambruschini*, abbot, founded the newspaper « *La Patria*, » proving himself all at once a man of authority and resolution. Free institutions were next accorded by the Tuscan Government; and *Ricasoli* was elected deputy of the first College in Florence.

From that time on, he was always at the head of the Tuscan liberal movement, though he was forced by political events now to stop in Piedmont, now to withdraw to Brolio to await better times.

The peaceable revolution of the 27<sup>th</sup> of April 1859, brought *Ricasoli* to the head of the Ministry in the definitive Government of Tuscany, following the provisory Government Council. At this period of his political life, *Ricasoli* helped on in every way and with every means, the war of Independence and attained the object he had in view, namely, the annexation of Tuscany to the new kingdom of Italy, not an easy undertaking if one consider the obstacles interposed by too zealous friends, envious prehaps of his fame and sharers in the public opinion, which was little disposed to renounce autonomy.

*Ricasoli* resigned from the Tuscan Government with so much authority that on the unexpected death of Cavour he was held worthy to succeed that great statesman.

It would take too long to describe here the political career of this noted man, whose praises will be handed down by History. He was Minister several times and always the representative for Florence at the Chamber of Deputies.



His death, which occurred 23rd October 1880, at the Castle of Brolio, was a misfortune to Italy, she losing in him a man on whom she could safely rely at all times.

At No. 3 is the *Teatro Niccolini* or « *Accademia degli Infuocati*. » It was formerly a simple hall in the houses of the Ughi, rented by the Dramatic Society founded by *Don Lorenzo de' Medici*, when by his death, the *Casino* in *Via Parione* where they gave their entertainments, was sold to the *Corsini*. Here they were protected by the Cardinal *G. Carlo de' Medici*. The members of the « *Accademia degli Infuocati* » rapidly increasing, they divided into two societies. One went to *Via della Pergola* and founded a theatre under the name of « *Immobili* » (§ 499). The other remained here, taking the name of the « *Infuocati* » and the coat of arms, consisting of a lighted bomb and built a theatre (1652) seating about 1500 people with 84 boxes divided in four rows. An elegant double staircase leads to the hall.

It is the leading theatre for Dramatic companies during the winter, frequented by the best society. Almost every year French plays are given by the best Artists from Paris, and sometimes during the winter good operas by ancient masters. Formerly called « *Il Coccomero* » as the street, was named in 1859 *Niccolini* after the great writer of tragedies (§ 260).

Returning to the *Via de' Pucci* the right branch of *Via Ricasoli* takes us to the *Piazza S. Marco* (§ 262) and the *Belle Arti*.

Walking straight through the *Via de' Pucci* we reach the *Via Cavour* just opposite the *Riccardi* palace (§ 239).

## Church of San Giovannino degli Scolopi

The Church near the *Riccardi* Palace and almost opposite the *Via de' Pucci* is the Church of *San Giovannino degli Scolopi*.

It was formerly an oratory dedicated to St. John the Evangelist and built in 1351 according to the last will of one Giovanni di Lando Gori of the *Ciampelli* family - whose arms can still be seen on each side of the upper part of the façade.

This church is strictly connected with the history of the Medici. In it, in 1482, Giovanni de' Medici, later Leo X (§ 226) was made Cardinal when 7 years of age. And on the 6th of January 1536 the corpse of the murdered Duke Alessandro was taken here. When, with Eleonora di Toledo, the Jesuits came to Florence, after having been in the *Fondaccio Santo Spirito* and in *Borgo Pinti*, they took up their abode here in 1557. With the help of several families they rebuilt in 1581 the church, which was finished in 1656 by the architect *Parigi*. *Bartolommeo Ammannati* gave all his patrimony to it. When the Jesuits were suppressed, the « *Padri Scolopi* » came here in 1775 from the convent of *Santa Maria*

Niccolini  
Theatre  
506

San  
Giovannino  
degli  
Scolopi  
507

*de' Ricci*. They opened public schools and in 1838 the commonwealth of Florence bought part of the Martelli houses in order to enlarge them. In 1843, at the expense of the prior *Michele Giuntini*, the façade was restored after the ancient design of *Ammannati* by the architect *Leopoldo Pasqui*. The schools of the « *Padri Scolopi* » frequented by the upper classes of Florence rendered true services to the young people. Our best scholars and writers were educated in them. The Jesuit *Ximenes* founded the Observatory; and father *Inghirami*, author of the excellent geometric map of Tuscany, taught here. On account of new laws in 1878, the « *Scolopi* » were obliged to leave these schools, which belong now to the government under the name of *R. Liceo e Ginnasio Galileo Galilei*, on condition of keeping up the Observatory. Now the « *Scolopi* » occupy the Cepparello palace (§ 381) which they bought and use as private schools.

Inside the church are some frescoes between the pillars, representing the life of Christ, by *Passignano*, *Barbieri*, *Bronzino*, *Santi di Tito*, *Corradi* and *Ligozzi*. In the chapel of St. Bartholomew (1<sup>st</sup> to right) are buried *Ammannati* and his wife *Laura Battiferi*, remarkable as a painter and poetess. The painting above the altar, representing Christ and the woman of Canaan, is by *Alessandro Allori*, who painted it by order of *Ammannati*. The old man representing Bartholomew is his portrait. The old woman behind is his wife.

The architecture of the high altar is by *Carlo Marcellini*. The picture of Christ crucified is by *G. Macchietti*. St. Michael and St. Jacob's dream (1<sup>st</sup> chapel to left) is by *Ligozzi*; the ceiling by *A. Veracini*. The statues in clay of the Apostles are by *C. Cateni*.

The street from this church up to the Duomo was formerly called « *Degli Spadai* » from the swordmaker's shops. The name was changed to *Via de' Martelli* from the houses of this family.



Infant Jesus by Donatello (§ 557)

## WALK VII

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**Santa Maria Novella - Via della Scala**

**Via Borgognissanti - Santa Trinita**

**Railway Station**

**Fortezza - Piazza dell'Indipendenza - Cena-  
colo di Foligno - Market - Piazza dell'Unità**

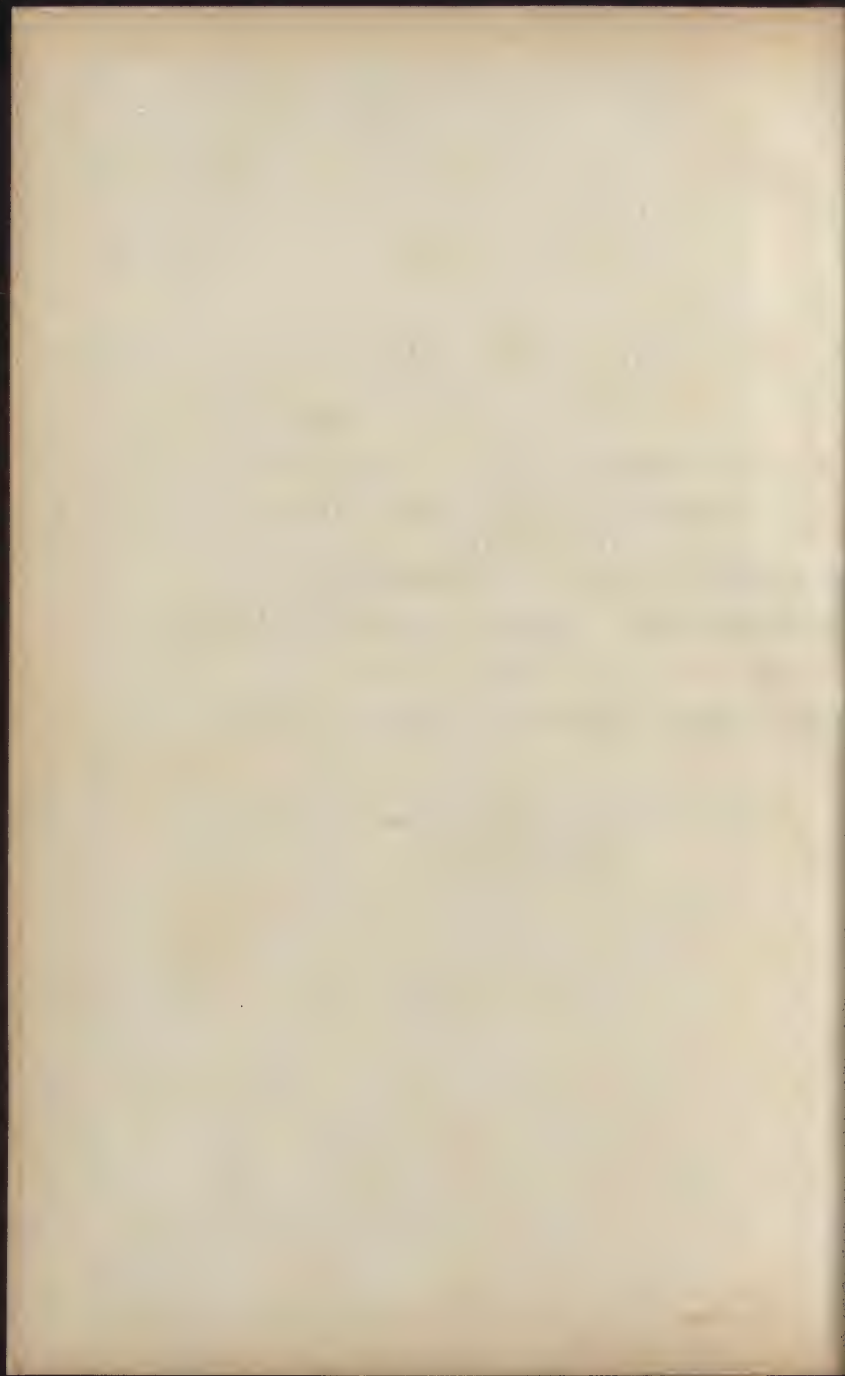
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**Excursions outside the "Porta al Prato",**

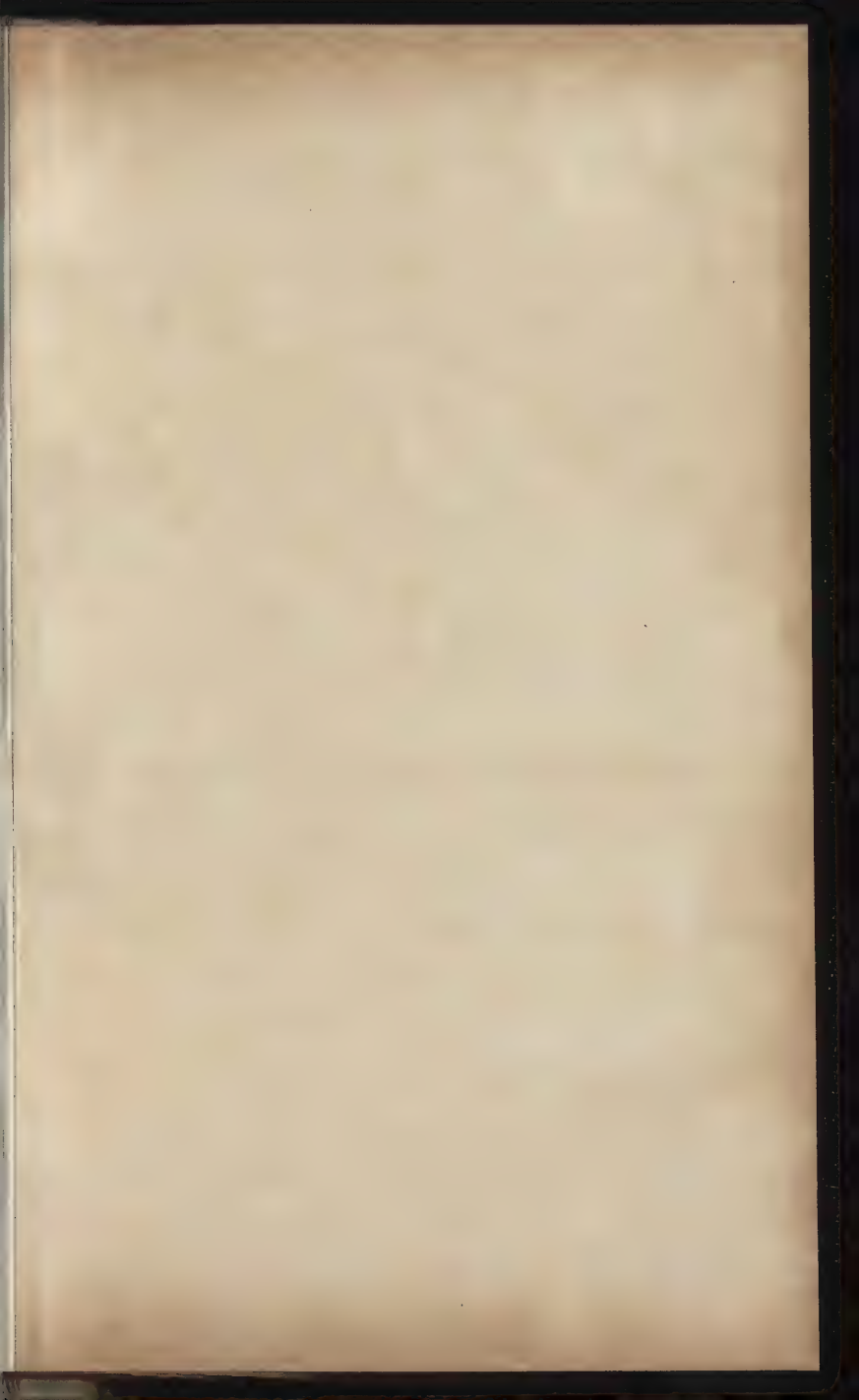
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**Poggio a Caiano - La Petraia - Doccia**

**Monte Morello**









1. S. Maria Novella
2. Loggia di S. Paolo
3. Farmacia di S. M. Novella
4. Palazzo Ginori Venturi
5. S. Lucia sul Prato
6. Caserma
7. Cenacolo del Ghirlandajo
8. Ognissanti
9. Galleria Pisani

Stazione

Stazione

Piazza  
S. M. Novella

R. Carraia

Via dei Fossi

Via dei Federighi

Via della Vigna Nuova

Piazza S. Trinita

Piazza S. Pierluigi

Piazza S. Maria Novella

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Piazza S. Maria Novella









## Church of Santa Maria Novella

This church, whose foundation-stone was laid on the 8<sup>th</sup> of October 1278 (or according to some critics in 1221, after design by Fra Ristoro and Fra Sisto) by Cardinal *Latino degli Orsini*, is one of the few in Florence which had its façade almost finished in the XV century. We say *almost* because at one side at the top the façade is still incomplete. It was begun in 1350 at the expense of *Turino Baldesi* and continued by *Giovanni Rucellai*, who gave the order to *Leon Battista Alberti*, providing the money (1470). This artist succeeded in blending the pointed style (of the two side doors and the arcades surrounding the cloister to the right) with the classic style of the front door and the rest. It is faced with white and black marbles and the result of the mixture of German, Gothic, Greek and Roman architecture, though peculiar, is not without charm. The decoration of the front door surrounded by fruit and flowers and with the inflated sails of the Rucellai in the frieze is exquisite. On either side are tall columns of black marbles with composite capitals. At the corners at the top are very elegant wheel-like patterns one of which is only half finished - below these are astronomical instruments attached to the building. One is a marble gnomon, the other armilles for the observation of the solstice. They were both made by *Ignazio Danti*, the same who painted the wooden cabinets in the « Guardaroba » in Pa-

Church of  
S.M. Novella  
508

lazzo Vecchio (§ 119). The three frescoes in the lunettes above the doors of the façade are by *Ulisse Ciocchi*. The central one represents the procession at the Feast of Corpus Christi when the Holy Host was carried from the Duomo to S. M. Novella. In the foreground St. Dominic, kneeling, is ministered to by angels. The other two represent Aaron with the Manna and Melchisedeck with the show-bread.

Both these frescoes are much damaged and of medium value.

The external wall to the right - formed by the succession of white monuments under pointed arches containing the red cross of the people with the coat of arms of the families to which the tombs belonged - formerly enclosed the cemetery of the church. These tombs have been repaired and placed a little farther back of their original position so as to widen the *Via degli Avelli* which connects the *Piazza S. M. Novella* with the *Piazza dell' Unità*.

Interior of  
the church

509

The church is in the form of a T in Pointed style with the nave and aisles divided by clustered columns. The laws of perspective are applied in so skillful a way that, by allowing wider intervals between the first three columns than between the others nearer the altar, and by raising the pavement two steps towards the choir, an appearance of greater magnitude is given. Until the year 1565 there was a large screen with pictures of *Giotto's* school where the steps are now, and the side walls were decorated with frescoes. The screen was removed and the walls whitewashed when the altars, by *Vasari*, were put in place. These altars were restored in 1858-1861.

On the floor of the Church were formerly 174 sepulchral stones valuable in Florentine history. Under the past government the pavement and the names of families were inscribed in two marble slabs placed under the arches of the cemetery.

S. M. Novella is one of the most interesting churches in Florence for its architecture and monuments as well as for its wonderful frescoes.

Above the middle door of the main entrance is:

A \* large Crucifix generally attributed to *Giotto* but more likely by his pupil *Puccio Capanna*. Above it is a rose-window of stained glass representing the Coronation of the Virgin surrounded by angels.

Below the Crucifix is a mosaic representing the Holy Family in the Stable of Bethlehem. The two frescoes on either side, formerly belonged to the screen removed by *Vasari*. To the left is the Annunciation and beneath the Nativity, the Baptism of Our Lord and the Adoration of the Magi.

On the left \*\* the Holy Trinity with the Virgin, St. John and two donors, by *Masaccio*.

Though much damaged, it still remains one of the best works of that artist for the beautiful expression of the four heads and for the skill shown in the arrangement of the drapery and the foreshortening of the Saviour's feet.

We begin our examination of the church in the right aisle.

The marble slab near the door is the Monument to one of the Vecchietti family.

At the first monument; a beautiful figure of a woman leans against the tomb of Senator Ippolito Venturi. The sculptor was *S. Ricci*.

The picture over the first altar represents the Martyrdom of St. Lawrence by *G. Macchetti* (a pupil of *R. Ghirlandajo*).

The monument on the other side of this altar, to the wife of Senator Venturi, is also by *S. Ricci*.

The expression of the woman's face lying down and looking towards Heaven, is very good.

The next Altar has a picture representing the Nativity, by *G. B. Naldini*, a pupil of *Pontormo* and *A. Bronzino*.

The door next to this altar and the two following ones lead to the Cloister of the Aveli. They are now closed.

3<sup>d</sup> Altar. Presentation in the temple by *Naldini*.

There is some fault in this, especially in the boy angel, which seems to fly without wings.

4<sup>th</sup> Altar, dedicated to St. Thomas a Becket, contains a Deposition from the Cross by the same *Naldini*.

This is good in its composition and design, although the figure of the Christ seems more that of a man emerging from a bath than descended from the Cross.

The two marble monuments on either side of this altar are in memory of Ruggeri and Thomas Minerbetti, benefactors of the Church. These monuments, transferred here from the former screen, decorated with four very lovely cherub's heads, and the arms of the family (three daggers on a shield) are very good works by *Silvio da Fiesole*. The basin for Holy Water in shape of a boat with fishes carved inside is unique.

5<sup>th</sup> Altar. St. Francis preaching, with our Saviour in the clouds above; another good work by *Naldini*.

On the wall at the sides of this altar are two marble busts to the memory of Professor Josephus Zenobi del Rosso († 1760) and Cosmae Raynor Rossi-Melocchio, knight of St. Stephen († 1820).

The little door next to the fifth Altar leads to the Chapel *Della Pura*, built in 1474 by the Ricasoli family and restored in 1841. In this chapel - which leads to the old cemetery - to the left, is an altar with four marble columns surmounted by a Doric cornice.

Della Pura  
Chapel

511

It was erected in honor of an ancient Image of the Virgin painted in the wall of the Arch of a tomb and which began to be adored in 1474. This altar was built at the expense of the Rucellai family. The poor modern painting over the altar is by *G. Montini*. Over another altar is a very ancient Crucifix in relief (Greek school) before which Beata Villana (§ 513) used to come to pray.

512

Coming back to the Church over the 6<sup>th</sup> altar we admire a picture of the Veronese school by *Ligozzi*. It represents St. Raymond raising a dead child.

An amusing story is told about the white and black dove on one side. The Prior of the convent, *Fra Raffaello della Colomba* (of the Dove), used to come often to see the artist when he was doing this picture and hurried him with his work. The Artist was so annoyed by the never ceasing interference of the Prior that he painted the Dove looking at the scene beyond in such an inquisitive way that the Monk took the hint and stopped teasing poet *Ligozzi*.

Entering the right transept we see on the right wall a wooden bust of Saint Antonin (life-size) which was made soon after his death. Above this, is the monument to Tedice Alliotti, a bishop of Fiesole († 1336), attributed to *Lino da Siena*.

The Monument on the other side of the closed door (leading to the Della Pura chapel), with a figure in bishop's robe in relief, is in memory of Cavalcanti, bishop of Orvieto; one of those who encouraged the building of this church. He died in Florence in 1279. Above this, in an arch of black and white marble, is a statuette of the Virgin and Child probably of the school of *Andrea Pisano*.

A large fresco, much damaged, was painted in memory of Joseph, the Patriarch of Constantinople, who died in Florence in 1440 during the Œcumenical Council.

Rucellai  
Chapel

513



Madonna by Cimabue

A flight of steps leads to the Rucellai chapel. At the head of the steps is the tomb of Paolo Rucellai, the father of the same Giovanni at whose expense the façade of S. Maria Novella was constructed.

Facing the entrance, is the celebrated Madonna by *Cimabue*, painted in 1280 and brought here from his studio with so much rejoicing that the street where he lived was thenceforth called Borgo Allegri (the merry district).

Of course one ought not to look at this picture with the criticism we would give to modern ideals because then, one would immediately find out that the head of the Virgin is too large for the slenderness of the figure, that the hands and fingers are exaggerated in form and length, that the general form is very stiff and the drapery formal, that the child's head is too small and the arms too long . . . . . But we must not forget that the masters of *Cimabue* were those same Byzantines, specimens of whose work are still to be seen in the « Accademia » and in St. Mark's Church. The figures



are all stiff, with no proportion whatever between the head, the feet, and the rest of the body and with a complete absence of the laws of perspective. *Cimabue* dared to shake of the influence of his masters and with him began the new impulse given to Florentine Art of painting, which developed still more with Giotto. In fact, in this work of *Cimabue*, as we note the defects, we must in justice praise the soft and dignified expression of the Madonna looking at the Child, whose attitude shows dignity and power and the graceful way she sits, her elbow resting lightly on the throne. The thing most to be appreciated in all the works of *Cimabue*, *Giotto* and the old Florentine school is their ideality. Not only is the body quite an abstract thing but the expression of their figures is so divinely pure that one cannot be mistaken in their meaning - they are really Madonnas, Angels and Saints as they must be in Heaven, surrounding the Creator in His Glory.

This chapel contains several other paintings among which, at the left, is a Santa Lucia by *Benedetto Ghirlandajo*. The donor, Fra Tommaso Cortesi, is adoring her.

\* A Martyrdom of Sta. Catherine by *Bugiardini*.

*Vasari* does not appreciate this work, but the critics of Art *Bottari* and *Lanzi* call it praiseworthy and deserving admiration. The instruments of Martyrdom are being broken in pieces by divine lightning and the torturers fall to the ground in different and natural positions. The face of the Saint expressing joy and thankfulness at her deliverance from a death of torture is very beautiful and full of sentiment. She seems to be flying to Heaven. The group standing apart on a terrace and the soldiers are attributed to *Buonarroti*.

An early picture of the Annunciation with a lovely angel.

The Virgin appearing to Saint Dominic, very much like a painting of the same subject in the Church of San Felice.

To the right is the monument to *Beata Villana*, attributed to *Desiderio da Settignano* by *Vasari*, but more probably a work by *Bernardo Rossellino*, also known as *Gambarelli*. The saint is sleeping beneath a tent-like drapery, graceful angels holding back the folds. In the centre are hands bearing a crown, which radiates light.

*Villana* was the daughter of one *Andrea di Messer Lapo*, a wealthy Florentine Merchant. She devoted herself from childhood to strict practices of religion even wearing a hair-shirt. Forced by her parents to marry a noble youth of the Benintendi, she soon forgot her holy aspiration and began to lead a very dissipated life. One day, turning to look at herself in a mirror, she saw a demon in her clothes. Horror struck, she took another mirror and saw herself even more hideous. She immediately changed her gorgeous dresses for her poor hair-shirt and hastened to Santa Maria Novella to confess her sins to one of the friars. From that moment she returned to a life of penitence, helping the poor and seeing visions, until worn out by abstemiousness, she died at the early age of twenty eight. This monument was erected by her grandson.

Beata  
Villana

The first chapel to the left of the transept and on a line with the High altar, is dedicated to the Holy Sacrament.

It is kept closed by an iron grating. On the pilaster supporting the arch is a rude bas-relief representing St. George blessing the founder of the Church. Between this bas-relief and the Rucellai chapel above a little altar with the manger, is a monument to Fra Corrado della Penna, a Dominican and Bishop of Fiesole († 1312).

Chapel  
of the Holy  
Sacrament

514  
Strozzi  
chapel

The chapel of the Holy Sacrament has some unimportant pictures by *G. Sagrestani* assisted by *Bonecchi*. The painting over the altar is by *Iacopo Vignali*. Next to it is the Chapel of Filippo Strozzi «the Elder.» It contains some good frescoes by *Filippino Lippi*.

The figures in chiaro-scuro, the drapery and ornament are remarkably good. These paintings much injured by retouching, show decidedly the style of *Filippino Lippi* a shade exaggerated and complicated in the details but with a deep knowledge of drawing and skill in expressing sentiment. According to Cavalcaselle, the decoration of this chapel reveals the close of the career of a great painter. The painting represent: *On the left*: St. John resuscitating Drusiana. *Above it*: The Maryrdom of St. John in boiling oil.

*On the right*: St. Philip exorcising a dragon which had been worshipped as the god Mars by the inhabitants of Hierapolis in Phrygia. *Above in the lunette*, he is crucified by the priest of the dragon. *On the ceiling* are the patriarchs. St. Philip and St. John, and the Virgin and Child are represented in the beautiful stained glass of the window.

Behind the altar is the \*\*monument of Filippo Strozzi († 1491) by *Benedetto da Maiano* (1442-1498).

The sarcophagus is of black marble supported by lion's paws. Above it is a most beautiful bas-relief of white marble. The Madonna and Child with four angels detached from the wall and looking as if they were flying - and surmounted by an exquisitely carved garland of roses and heads of cherubs. There was formerly here the bust of F. Strozzi, which was taken to the Strozzi Palace and sold by the family to the Louvre in 1878.

High altar

The high altar of marble and precious stones of different colors is a modern work by the Architect *G. Del Rosso* (1807). It is a rich mosaic but out of keeping with the rest of the building. The candelabra at the right is an excellent work of the XVI century. Formerly it served as a column of the reading-desk.

Choir  
515

The choir of Santa Maria Novella, behind the high altar was formerly the Ricci chapel, and was decorated with frescoes by *Andrea Orcagna* - but being very much damaged by a storm in 1458, the Ricci family, unable to bear the expense of the repairs, yielded its rights to the Tornabuoni, under condition that its coat of Arms should be kept in the chapel. Tornabuoni had his coat of Arms blazoned in the most conspicuous places and when the Ricci sued him for the non-fulfilment of the contract, he gained the suit by proving that he had inserted the arms of the Ricci in a corner behind the Altar.

Giovanni Tornabuoni, a cousin of Lorenzo «il Magnifico», ordered *Domenico Ghirlandajo*, then thirty seven years old, to paint the chapel with frescoes - and paid him 1200 gold florins (about \$ 4800 or £. 960) promising 200 more if satisfied with the work. When it was finished he refused the additional sum, but *Ghirlandajo*, thinking more of his art than money, declared that he was satisfied.

*Ghirlandajo* followed the school of *Lippi* and *Masaccio*. If the Art of painting almost reached perfection with *Leonardo da Vinci*, *Fra Angelico* and *Andrea del Sarto*, there is an exactness in the drawing, a nobleness of pose and a richness of the deep-toned coloring we owe to him. *Ghirlandajo* worked from 1486 to 1490 in these frescoes, although he had several assistants to help him.

The paintings represent scenes of the life of the Virgin, St. John the Baptist and other Saints - and though full of anachronisms in the costumes, they are a lively representation of Florentine life towards the end of the XV century.

On either side of the windows are portraits of Giovanni Tornabuoni and his wife in the costumes of the period.

On the wall to the left is represented in seven sections \*the life of the Virgin.

In the first fresco, beginning from below on the left, representing the expulsion of Joachim from the temple because he had no children, Ghirlandajo painted himself to the right, with a red cloak and his hand on his hip. Near him is his father - then comes Alessio Baldovinetti his teacher and Mico Ghirlandajo.

\*Birth of the Virgin - good in perspective and decoration.

Above it - is the presentation of the Virgin in the temple - note the man seated gracefully on the steps to the right, a very good study of nude. It may be considered the first one painted in so natural a manner.

On the right wall are \*scenes from the life of John the Baptist.

First on the right below. \*The Angel appearing to Zacharias in the Temple. This contains about thirty one portraits of well known Florentine characters. It is the best fresco of Ghirlandajo both for harmony of colors and reproduction of plastic form. In the left-hand corner of the foreground are four distinguished scholars and humanists: Marsilio Ficino attired as a canon, Gentile de' Beccchi (a bishop of Arezzo), is turning towards him - Cristoforo Landini (the celebrated commentator on Dante) with a red cloak and black scarf, and Angelo Poliziano raising his hands. \*Adjoining this is the Salutation or meeting of the Virgin and Elizabeth. It is good in the perspective. The man in the distance looking out from a terrace is supposed to be painted by Michelangiolo then a youth studying under Ghirlandajo. The lady in a gold brocade dress, in this scene as well as in the one on the right above, (Birth of John the Baptist) is said to represent a celebrated beauty of the day, Ginevra de' Benci, a member of the Medici and Sassetti families.

The backs of the stalls under the paintings (and not the seats which were made when the choir was transported here from the centre of the church) are beautifully carved and inlaid by *Baccio d'Agnolo*.

Inserted behind the altar in an upright position is a bronze slab with the effigy of Fra Leonardo di Stagio Dati, Prior of the Convent and Grand-Master of the Dominicans. This monument, executed in 1426 by *Lorenzo Ghiberti* by order of the Republic, was formerly on the pavement before the high altar and was transferred to its present place when it began to be much worn by being walked over.

The first chapel to the left of the high altar in the transept is the Gondi chapel dedicated to Saint Luke and called the Chapel of the Crucifix because of the \*\*\* Crucifix of *Filippo Brunelleschi* which he made after seeing the one of *Donatello* which he corsely criticised calling it the figure of a « peasant » (*contadino*).

This crucifix is a real marvel in its carving of muscles, nerves and all the parts of the body, executed with such scrupulous exactness that it appears real and not of wood (§ 445).

The next chapel belonging to the Gaddi is one of the most beautiful in Florence. One feels, at the very entrance, a vague impression of grandness. The design is by *Dosio* (1533).

Six well carved columns with exquisite capitals gracefully adorned with festoons, support a cornice of Composite order above

Gondi  
chapel

516

Gaddi  
chapel



which are the windows with Greek arabesques. On the sides of the chapel are reliefs by *Giovanni dell'Opera*: the marriage of Mary and Joseph and the Presentation in the temple; the altar piece is a feeble work by *Bronzino*, representing Christ restoring to life the daughter of Jairus.

In the ceiling are frescoes by the same Artist of the life of St. Jérôme to which saint this chapel is dedicated.

Under an Arch. beneath the staircase leading to the \*Strozzi Chapel is an imitation of a sepulchre with an Entombment of Christ attributed to *Giottino*. Above is the portrait of Messer Fuligno da Campi, Bishop of Fiesole († 1348), who was buried here. The small door to the right of the staircase leads to the lower church and cemetery of the friars, entered from the cloisters. On the walls are still some remains of the ancient frescoes attributed to the Greek masters (1225) to whom the Italian painters of that early period were so much indebted.

Strozzi  
chapel

517

\*\*The Chapel at the end of the left transept, to which 14 steps lead, has an interest for students of Art. The walls are decorated with frescoes by *Nardi* and *Andrea Orcagna* (1357).

The subject is most worthy but the figures are awkward and not in the same graceful attitudes that we admire in the later works of *Andrea*. When finished it was much criticised. The treatment of the nude was considered on too large a scale to be in accordance with the holiness of the place and the awfulness of the subject. The frescoes being very much damaged by dampness, restorations were made in the XVIII century. *On the wall to the left* \*Paradise. The figure of the Virgin is sweet and dignified. Time and study are required to appreciate the beauties of *Orcagna's* paintings. *Opposite the entrance is the:*

\*Last judgment. This painting has more charm from the softness of the coloring, naturalness of the flesh tones, and the suitable expression of each figure to the personage represented. The Christ is noble, the Virgin gracious, the Apostles grave and the group of dancing women graceful. *On the wall to the right of the entrance:* The Inferno - completely repainted. In this composition *Nardo Orcagna* followed the outline given by *Dante* in his *Divina Commedia* dividing the condemned according to the plan described in the first *Canto* of the great poet's work.

The altar piece divided in five compartments representing Christ with Saints is by *Andrea Orcagna* (1347-57) - the finest panel picture by this artist.

This chapel belongs to the Strozzi (Del Rosso's branch) and in the crypt is buried the Dominican B. Alessio Strozzi, whose corpse (according to tradition) is still free from decay.

The door on the left side of the Strozzi Chapel leads to the Bell tower built in 1334 by two friars of Santa Maria Novella *Fra Giovanni da Campi* and *Fra Iacopo Talenti*. The fresco above this door is attributed to *Buffalmacco*.

518

The sacristy

The sacristy beyond, built by *Iacopo Talenti* in 1350 was formerly the chapel of the Cavalcanti family. It is surrounded by wardrobes of walnut wood (containing priest garments, etc.), with gilding and vases by *G. Veneziani*. The lavatory to the right of the entrance is a beautiful painted terracotta one by *Luca della Robbia*; the marble one to the left is a good modern



work with well executed heads of cherubs by *Fortini da Settignano*. Above the door is a Crucifix attributed to *Masaccio* (?) (probably an artist by that name living in the XV century). In this sacristy is preserved the only remaining one of the twelve banners presented by St. Peter Martyr to his captains when he sent them forth on Ascension day, 1244, to extirpate the Paterin.

Among the \*\* reliquaries are three painted by *Angelico*.

Coming out from the sacristy we see to the left a granite vase of Etruscan design, resting on a marble figure; a work by *Michelangiolo*, very highly praised.

The left aisle of the church contains few interesting paintings.

Left aisle

The painting over the 1<sup>st</sup> altar representing St. Hyacinth was executed by *Bronzino* in 1592.

Next to it is the door leading to the « Chiostro Verde. »

Over the 2<sup>d</sup> altar is a St. Catherine surrounded by scenes from her life by *Poccetti*; the marble ornamentations are by *Fra Bernardo Argentino*, a Dominican friar.

The Organ Gallery is a copy of the original by *Baccio d'Agnolo*, which was sold by the monks to the Kensington Museum in London.

Over the third Altar is a Resurrection by *Vasari*: a good painting, though weak in coloring. The painting over the fourth altar (covered) is probably a *Vasari*.

Opposite this altar, facing the central nave, is the pulpit with marble bas-reliefs by Maestro *Lazzaro*, executed after a design by *F. Brunelleschi* for the Rucellai family.

The fifth altar, with a Samaritan by *Allori* (1575) is between two monuments by *Spedolo* - the 1<sup>st</sup> to the Theologian Fontana; the 2<sup>d</sup> to Cav. Rossi-Morlocchi. Next comes the unfinished monument to the memory of a juriconsult, Antonio Strozzi; a simple black marble sarcophagus by *Andrea da Fiesole*. The Madonna is by *Silvio Cosini da Fiesole* and the angels at the sides by *Maso Boscoli da Fiesole*; both pupils of *Andrea*. The sixth Altar has a modern painting by *Fattori*.

And now that we have seen all of interest in the church, let us go back to the Sacristy and ask one of those kind monks to take us around the cloisters.

The door under the Strozzi Chapel leads to the « Sepolcreto » or burial vault. To the right, as we descend behind the tomb of the Marchesa Strozzi-Ridolfi, are some \*\* highly praised frescoes attributed to *Giotto*.

We now pass through the colonnade to the ancient Cloisters.



### The Green Cloister (Il Chiostro Verde)

The Green  
Cloister  
519

The Chiostro Verde (Green Cloister) so called from the frescoes painted in « terra verde » (different shades of green) was erected by *Fra Giovanni da Campi* during the XIV century. The noble architecture well harmonizes with this lonely place, where no rumor of the world can ever come to disturb the quiet characteristic of the abode of the Lord's servants.

The pictures adorning the walls must be examined with the intent of appreciating the efforts made by those early artists who did not always succeed in reproducing the beauty they felt in Art. Much praise is given to the frescoes on the side of the church all by *Paolo Uccello*, except the one representing Isaac blessing Jacob. This, as well as the frescoes on the other walls, are by *Dello*, a pupil of *Gaddi*.

*Paolo Uccello* was always very careful in obeying the laws of perspective. In these stories of the Old Testament the figures and the animals are drawn with great skill and accuracy in the perspective and are remarkable in the foreshortening and in the nude. *Paolo Uccello* died in 1475.

Above the door leading to the « Chiostro Grande » (Great Cloister), is a lunette with St. Thomas - a work greatly admired by Artists. It is by *Stefano del Ponte Vecchio* (Giotto's school).

### The Great Cloister (Il Chiostro Grande)

The Great  
Cloister  
520

The « Chiostro Grande », the largest in Florence, now belonging to the Military College, is surrounded by a porch with 54 arches, the walls painted in fresco (now much da-

maged) by the best artists of 1600 as *Cigoli, Poccetti, Santi di Tito*, etc.

The 13<sup>th</sup> lunette by *Gamberucci* has an historical interest. It represents Fra Giovanni di Salerno, founding the Church of Santa Maria Novella, on the site of Santa Maria delle Vigne which, in presence of the legate of the Pope, is ceded to the Tornabuoni family.

On the wall on the side of the Pharmacy is a fresco in a lunette by *G. Balducci*, representing St. Antonino received by the Signoria on the « *Ringhiera* » of Palazzo Vecchio (§ 133) which is very interesting in the history of costumes and for the picture of the « *Ringhiera* » no longer existing.

### Spanish Chapel (Cappella degli Spagnuoli)

From the « *Green Cloister* » we enter the “ **Spanish Chapel** „ (Cappella degli Spagnuoli) so called because, when Cosimo I married Eleonora di Toledo, it was given to the Spanish nation. This Gothic chapel was built by *Fra Iacopo da Nipozzano* in 1326 at the expense of a rich merchant Buonamico Guidalotti, and dedicated to the Holy Sacrament (Corpus Christi). The architecture is simple with a groined roof supported by intersecting pointed arches. The spaces between the ribs and the four walls are decorated with frescoes. These paintings have, until now, been attributed to *Simone di Lippo Memmi* and *Taddeo Gaddi*, as Vasari tells us in his lives of artists. The Italian art-critic *Burci* is of this opinion; but *Cavalcaselle* affirms that the pictures on the wall are by *Andrea di Florentia*, a scholar of the Siennese school and the vault by *Antonio Veneziano*. We do not dare to offer any opinion between these different critics, but simply look at these paintings as the true reproduction and the masterpiece of Giotto's and the Siennese school.

Spanish  
Chapel  
521

We give a description beginning from the vaulting.

Resurrection - Ascension - Descent of the Holy Ghost - and as a symbol of the Church, St. Peter's ship preserved during the storm.

On the right wall (to the east) with sacred allegories, is represented the Militant and Triumphant Churches, as Gate of Paradise, with the Santa Maria del Fiore (after Arnolfo's design) and around the highest dignitaries of the Church and monastic orders. First of all the Dominicans preaching against heretics, who are represented as wounded wolves hunted by black and white dogs (the Dominicans); Saint Peter opens the gates of Paradise where Jesus Christ is seated on a throne surrounded by Angels. Many well known characters are supposed to be represented in these paintings. The pope is *Benedict XI*, the Cardinal is *Fra Niccolò Albertini di Cambio*, the Emperor is *Albert* and the King near him is *Philippe le Bel* of France, holding a death's head in his hand as an emblem of his transitory power. The figure in profile to the right of the Pope in white, wearing a hood is *Cinabue*; next to him is *Memmi*; the one in yellow is *Arnolfo di Cambio*, the one in full armor next to him is *Conte Guido*, Lord of Poppi; *Boccaccio* is seen full face in purple with a white cap and a book; *Petrarca* is the one with a white hood and a red cape; the figure, representing voluptuousness, in a green dress over spread with violets with a little flame on her breast, is in-

tended for *Laura*. This enormous work, containing over 300 figures all life size was made after the direction of subjects selected by another Dominican, *Fra Jacopo Passavanti*, a man of considerable literary ability.

On the altar wall (north) (*Memmi*). The Crucifixion, and below it, on the left, Christ bearing the Cross, and right, Descent of Christ into Limbo. On the western side (*Taddeo Gaddi*) Apotheosis of St. Thomas Aquinas and theological philosophy. The saint is surrounded by Angels, Saints and Patriarchs, and, crushed at his feet, are three leaders of heresy and false philosophy: Arius, Sabellius and Averrhoes. The fourteen female figures in the line below represent the virtues and sciences which adorned the Saint and under each one is the philosopher who served as her interpreter or representative.

They are arranged in the following order beginning at the left of the spectator.

1. Civil Law and Justinian.
2. Canon Law and Pope Clement V.
3. Practical Theology and Peter Lombard.
4. Speculative Theology and Dionysius the Areopagite.
5. Domestic Theology and Boethius.
6. Mystic Theology and St. John Damascene.
7. Polemic Theology and St. Augustine.
8. Arithmetic and Pythagoras.
9. Geometry and Euclid.
10. Astronomy and Zoroaster.
11. Music and Tubal-Cain.
12. Logic and Aristotle.
13. Rhetoric and Cicero.
14. Grammar and Priscian.

In the 13th figure representing Cicero, according to *Mecatti*, one ought not (as many critics pretend) to attribute to a mistake on the part of the artist or as a monstrosity of the effigy the third hand which appears as coming out from the dress. It is not intended to represent a real hand, as the position would be quite unnatural, but it is believed to have been added as a hieroglyph or symbol of the great eloquence of such a man, etc.

On the wall of the door: Scenes from the lives of St. Dominic and St. Peter Martyr. Very much damaged; whoever may be the artist who painted these frescoes - *Gaddi* and *Memmi* or *Andrea di Florentia* and *Antonio Veneziano* or any other that a new critic may discover later - one thing unquestionable is that these frescoes mark a great step in the progress in art regarding invention and it is quite wonderful (if we think of the time in which they were painted) to observe in the partial study of each one of those figures, in the drawing, in the expression, the elegance of the dresses, how those early masters triumphantly lead art towards the beautiful and the tasteful. All these pictures were retouched towards the middle of the XVIII century by *Agostino Veracini*.

The tribune or apse was decorated by the Spanish nation. The marble crucifix is by *Pieratti*. Behind the altar - St. Jacob (their patron Saint) receiving Martyrdom by *Allori*. The ceiling is exquisitely painted by *Poccetti*. At each side of the painted panel behind the altar and on the side walls of the Tribune are painted in six niches - St. Laurence - St. Dominic - St. Vincent Ferrerio - St. Ermenegildo - St. Vincent Martyr - St. Isidor. Above the two last are lunettes with paintings of miracles. The decoration of flowers, angels, garlands, musical instruments and the History of the Battle of King Ramiro (fully explained by the inscription below) are by *Allori*. Above the door a « Last Supper » by the Nun *Plantilla Nelli* - formerly in the small refectory.

Near this Chapel in the "Green Cloister," is an altar with a Madonna and Saints by *Memmi*. Above it in a lunette is a fresco « The Madonna and Child » (Greek school). Near it are two Saints by *Poccetti*.



As we have said this convent is now occupied by the Military College and by free schools. In consequence many of the pictures have been destroyed or greatly damaged.

The gymnasium for the Military College occupies the former large refectory which has a master piece by *Allori* \*\*, the Rain of Manna and the Feast of Quails surrounding a still more ancient picture of the Siennese school (1460) representing the Virgin with Saints.

This convent was the abode of the Popes who visited Florence, among whom were Martin V (1519), Eugenius IV (1434), Pius II (1459) and the Emperor Frederic II (1452).

## Piazza S. Maria Novella

The **Piazza S. Maria Novella** was laid out by the Republic in 1331 - and enlarged in 1344 at the instigation of Peter Martyr who wanted a larger space in which to preach his sermons against the Paterini. The *piazza* has always been used for popular festivals. A magnificent one was held under the reign of the Grand-duke Pietro Leopoldo representing the landing of Amerigo Vespucci at Lisbona on his return from his voyage of discovery to America. Cosimo I introduced here (1563) chariot races (*il palio de' cocchi*), similar to those of ancient Rome. The obelisks in the centre served as *goals* in these races. Formerly in wood they were rebuilt of grey marble from Serravalle by order of Ferdinand I - the lily at the top and the bronze tortoise on which they rest are attributed to *Giam-bologna*.

The south side of the *Piazza* is occupied by the *Loggia di San Paolo*, which was formerly the façade of a hospital for Pilgrims or Pinzocheri of the third order of St. Francis. As, after the ancient custom existing before the council of Trent, each monastery had a nunnery near, so likewise here was a convent of « Pinzochere » who helped the friars in nursing the sick. In 1500 the monastery was suppressed and the whole responsibility rested with the nuns. Ferdinando I (1588) converted the building into a hospital for convalescents. Later Pietro Leopoldo gave the *Loggia* for a girls school, in which useful arts were taught.

The architecture of the *Loggia*, attributed to *Brunellesco*, is certainly of his school. The series of medallions above, bearing dates from the year 1451 to the year 1495, are by *Luca* who began the work and *Andrea della Robbia* who finished it. The medallions at the left end are said to contain their portraits. Over a door at the end under the *Loggia*, is a lunette, a \*\* relief by one of the scholars of *Luca della Robbia*. It represents the meeting of St. Francis and St. Dominic, which is said to have taken place on the site of the *Loggia*.

Piazza S. M.  
Novella

523

Loggia  
di San Paolo

Another queer and interesting illustration of the meaning of this relief is given by *Bacciotti*, which is worth repeating.

On the third of October 1618 Francesco Calderini went to complain to his father-in-law Claudio Usimbardi about the ill conduct of his wife. Usimbardi getting angry stabbed his son-in-law, and having killed him, ran away from Florence. The following evening the Dominicans of Santa Maria Novella went to take the corpse to the family vault in Santa Croce. While on their way, it began to rain so hard that one of the friars carrying the coffin fell and with him the corpse, which was carried by the torrent of water into the drain then existing under the fountain and until the day after it was not possible to take it out. Meanwhile the storm growing worse and worse, the Dominican friars were obliged to spend the night in the monastery of the Franciscans in Santa Croce. This fact, connected with the fête of Saint Francis which occurred on that same day, gave origin to the custom of the Dominicans of Santa Maria Novella to go on the fourth of October to dine at Santa Croce, while the Franciscans dined at Santa Maria Novella on Saint Dominic's fête-day. This custom lasted until the monasteries were suppressed and these dinners gave rise to public rejoicings, with music, games, etc.

Among the more important houses in Piazza Santa Maria Novella from a historical standpoint is No. 21 which belonged to the Pitti, and where Luca Pitti lived before building the great palace, at present the residence of the Royal family (§ 655). From this house, Garibaldi addressed the people in 1867, when starting on the unsuccessful expedition to Mentana, in order to take Rome from the Pope. It was there that he spoke the historic words "**O Roma o morte! (Rome or death!)**," This is commemorated by a marble slab (§ 416).

The Hotel de Rome was formerly the Palace of the *Libri* family.

#### Libri family

The *Libri* were originally from Somma in Valdarno and came to Florence in the XIV century. The coat of arms of the family - three closed red books with gold nails on a silver ground - was first owned by one *Matteo Libri*, whose profession was to copy MSS and codes. Among the members of this family were several literary men, and the branch of the *Libri* still existing, descends in direct line from one *Lorenzo di Leonardo* († 1665), one of the most learned members of the Academies of the Crusca and of the Apatisti.

The house at the corner between *Via del Sole* and *Via dei Fossi* belonged to *Benvenuto Cellini* (§ 123).

Near the *Loggia of San Paolo* was the house of the eccentric librarian *Magliabechi* (§ 137).

Through the large door to the right near the church is the meeting place of the *Public Gymnasium* (Palestra ginnastica). A kind of Museum of works made by the blind and to be sold, is on the first floor. Here are the head quarters of the society of the « *Reduci delle Patrie Battaglie* » (the Veterans of the war for the Independence of Italy) and also of one of the most interesting societies of charity works in Florence, the Society for repressing by means of work, begging in the Streets (*Società per la repressione dell'accattonaggio*).

Begging is no more allowed in Florence and the beggars in the streets are arrested and taken to the *poor house* (Pia casa da lavoro § 403) where they are kept until they pay a fine of ten francs or more. But as many poor beg because they do not find work, this society gives employment to the poor and sells the product of their work at a very low price. We engage the attention of the kind-hearted foreigner to this charity. Any work one desires may be ordered there and it is done at a lower price and more carefully than else where. Ladies of society, eminent men, generals, etc. preside over this work of Mercy.

We will now leave the Piazza S. M. Novella and enter the *Via della Scala*, to the west of S. M. Novella and near the *Loggia*, at which corner is a tabernacle with a very much damaged painting by *Francesco Fiorentino*. The *Via della Scala* was so called from a convent founded in 1313 by a workman, named *Cione di Lapo Pollini*, for foundlings and pilgrims and placed under the direction of the Hospital of *Santa Maria della Scala* in Siena. In 1535 this hospital was annexed to that of the *Innocenti* in *Piazza SS. Annunziata* (§ 472) and the building was ceded to the nuns of *San Martino al Mugnone*, whose convent had been demolished during the siege.

Now this house (No. 86) is used for the *Minori Corrigendi* (a house of correction for young people). Some frescoes which decorated the chapel of this convent, are now at *Vinciagliata* (§ 331).

The necessity of giving the reason of the name of this street has led us to speak of a building which is almost at the foot of the *Via della Scala*, but we will begin now the description of the street from the *Piazza Santa Maria Novella*.

At No. 6 is the *Palazzo del Borgo*. The façade with graphites, now almost destroyed, represents the Triumph of David alluding to Cosimo I. This is commemorated by a Latin distich written within a line of decoration which runs over the « *kneeling* » windows (*inginocchiate*).

At No. 14 is the *Pharmacy* of *Santa Maria Novella*, formerly the Dispensary of the convent, opened in 1642 and always kept under the protection of the Grand-Dukes; renowned for its perfumes, especially the *Iris-root powder* (*Polvere d'Ireos*), the liqueur *Alkermes*, an excellent tonic, and the celebrated *Acqua Antisterica*. It no longer belongs to the friars, but the perfumes and liqueurs are made after the same old recipes which the Dominicans used.

This pharmacy is worth a visit for some paintings of old masters, especially a *Holy Family* by *Francesco Brini*. The hall to the right with frescoes attributed to *Spinello Aretino*, is said to be the remains of the *Acciaiuoli* chapel, greatly damaged by a fire in the XVI century.

The first *alambics* used for distilling sweet waters, are still kept here and shown to visitors.

At No. 22 is the *Military College* formerly the well known *Institution of SS. Annunziata* for young ladies, now transferred to the *Poggio Imperiale* (§ 663). It was founded by *Eleonora di Toledo* and *Cosimo I* as a convent for noble ladies - after designs of *Giulio Parigi* and *Giuseppe Martelli* - and given to the nuns by the Military order of Saint Stephen, who kept it until 1823, when *Ferdinando III* changed it into a boarding school for young ladies. Joining the building is the famous Council Hall, constructed in 1418, where *Eugenius IV* presided over the *Œcumenical Council* (1438).

At No. 32 lived *Beato Ippolito Galantini* (1565-1619) who founded in Florence the Society for the study of « Christian

Doctrine » containing the principal rules and dogmas of the Roman Catholic Church.

At No. 56, on the site of the *Ripoli Convent*, are the barracks for Military Engineers (*Genio*). This building formerly belonged to the *Montalve* (being founded by *Donna Eleonora Ramirez-Montalvo*) who have retired now to the « *Quiete* » near Florence (§ 528). The annexed church, built in 1458 by the Antinori, has in a lunette over the door, a work of *Luca della Robbia*: a Madonna and Child with Saint Dominic and Saint James, surrounded by a beautiful garland of fruit. Though the Child is not as lovely as those of Della Robbia generally are, the Virgin and Saints are exquisite.

At No. 29 is the house of Domenico Sestini († 1832) a celebrated traveller, who was surnamed prince of numismatics.

525  
Ginori  
Palace

At No. 89 at the corner of *Via degli Oricellari*, is the palace *Stiozzi* now *Ginori*. It was formerly a little Villa belonging to the celebrated Orti Oricellari, built by Bernardo Rucellai after a design by *Leon Battista Alberti*. When it became the property of *Marchese Stiozzi-Ridolfi* it underwent some alterations at the hands of *Silvani* (XVII century).

The *Via della Scala* ends with the *Viale Umberto*.

Turning to the left, after a few steps, we see an old gate which formerly belonged to the walls of the town and was called *Porta al Prato*. This part of the town still bears that name.

## Excursions outside the “ Porta al Prato ,,

526

San Donato

From the Porta al Prato we can make some beautiful excursions taking either the *Via delle Porte Nuove* or the *Via del Ponte alle Mosse*. We will begin from the last one which is just opposite the old gate. (This excursion can be taken by the tram starting from the Piazza S. M. Novella). After a short walk we find the *Ponte alle Mosse* on the river *Mugnone* where is *San Donato*, formerly a convent of the *Umiliati*, afterwards passing into the hands of other religious orders and finally in 1809 was bought by the Count Nicolas Demidoff, who changed it into a princely residence surrounded by an immense park and large gardens.

His son *Anatolio*, who married Princess *Matilda Buonaparte* - and was on that occasion made *Prince of San Donato* - gave the name of his bride to this Villa. After his divorce, he abandoned this residence. His son Paul began by liking it, restored the palace and the old church which he transformed into a library. But he also got tired of it and in 1880 sold the furniture and the rich collections and abandoned it, with the intention of never returning there, as he gave orders for its sale. It is used now as a private boys school: the « *Istituto Zei*. »

Torre  
degli Agli

Near *San Donato*, we find the *Torre degli Agli*, one of the most ancient possessions of the family *Agli*, since 1300. It belonged to the rich *Don Barnaba*, who left the money for the foundation of *San Domenico* (§ 320). This Villa is known for a peculiarity of fruit half lemon and half cedar, called by botanists *bizzarria*.

S. M.  
a Novoli

Turning to the right we find the church of *Santa Maria a Novoli*, with a good picture by *Fra Bartolommeo* and an ivory crucifix attributed to *Gianbologna*. Next comes the little burrough called *Maria*. The street to the right leads to *Rifredi* (§ 528) the one to left to *Sesto* (§ 532) and continuing in the same direction after passing the *Villa Rucellai*, and the rail-road, we find the *Sodo* (§ 528).



If from the *Torre degli Agli* we continue our walk in the same direction, we soon come to the little village of *Peretola*, where all the women are occupied in braiding straw for hats. In the church of *Santa Maria* was baptized *Francesco Ferrucci*. Here stands the \*\* exquisite tabernacle by *Luca della Robbia*; the bronze door is attributed to *Ghiberti*; the tabernacle for the holy oils is finely carved marble. There are some good frescoes. From *Peretola* another branch of the Tram will take us to *Campi* and *Prato*. The latter interesting for the many works of *Donatello*, *Della Robbia*, *Gaddi*, *Ghirlandajo*, *Rosellino*, the three *Da Majano*, *Tribolo*, *Tacca*, *Mino da Fiesole* and *Filippo Lippi*. After *Peretola* come the little villages of *Petriolo*, whose church has a *Madonna* of the school of *Fra Bartolommeo*, and a carved tabernacle of the school of *Desiderio da Settignano* and of *Quaracchi*, whose convent was built on the site of the ancient *Villa Rucellai*, with the church containing a pyx attributed to *Giuliano da Majano*.

*Brozzi* is well known for the manufacture of straw hats, *San Donnino* (where you may take the train to Florence or to Leghorn) for the church of *Sant' Andrea*, containing two good pictures in the style of *Domenico Ghirlandajo*.

Then passing through a rich and fertile country, we reach *Poggio a Caiano*. (For visiting it apply to the *Pitti Palace*, § 655). This villa was formerly a castle, belonging to the *Cancellieri* of *Pistoia* who sold it to the *Strozzi*. *Lorenzo il « Magnifico »* (§ 220) had a splendid villa built by *Giuliano da San Gallo* on the ruins of the ancient castle. Charles V slept here in 1536. It was not only a favorite spot with *Lorenzo « il Magnifico »*, who together with his friend *Poliziano* wrote a poem on the little river *Ambra*, which, after crossing the park, ends in the *Ombrone*; but also *Cosimo I* (§ 235) spent a great deal of his time here, giving great hunting parties. *Francesco I* and his wife *Bianca Cappello* (§ 239, 574) died here; some say poisoned by the cardinal *Ferdinando* (§ 241); late documents have shown this tradition to be quite absurd (see the monography by *Saltini* 1863). Here lived *Marguerite of Orléans* wife of *Cosimo III* (§ 246) and during the reign of *Vittorio Emanuele* (§ 442) it was the favorite villa of hismorganatic wife the *Contessa di Mirafiori*.

The \* exterior staircase is by *Giuliano da San Gallo*, who copied a fresco by *Stefano* (a pupil of *Giotto*) formerly existing in the cloister of *Santo Spirito*. In one of the *Loggias* is an unfinished fresco by *Filippino Lippi*. The order for the decoration of the large hall was given by *Leo X* to *Andrea del Sarto*, *Franciabigio* and *Pontorno*, but they did not finish it, being interrupted by the death of *Leo X*. *Pontorno* undertook the work again in 1532 and it was finished in 1580 by *Alessandro Allori*. The subjects were given by *Giovio* and are intended to represent allegorically the glories of the *Medici* and are: *Franciabigio*: The return of *Cicero* from *Exile* - typical of the return of *Cosimo il Vecchio* to *Florence*. *Andrea del Sarto*: The presents sent from *Egypt* to *Caesar*, typical of the presents of the *Sultan* to *Lorenzo*. *Pontorno*: The banquet given to *Scipio* by *Syphax*, typical of the banquet given to *Lorenzo* by the king of *Naples*.

*Pontorno*: *Titus Flaminius* rejecting the ambassadors of *Antiochus*, typical of *Lorenzo* annihilating the plans of *Venice* in the *Diet of Cremona*. - The rooms where *Francesco I* and *Bianca Cappello* died, can still be seen; but little of the original furniture remains.

From the Village of *Poggio a Caiano* a little path by the river leads to *Signa*, from where we may return to *Florence* by rail.

This lovely walk will take about two hours time.

If from the *Porta al Prato* (§ 525) we take the other street (*delle Porte Nuove*) we can make still another interesting excursion. The Tram from *Piazza Santa Maria Novella* to *Sesto* runs this way.

After passing the *Via del Ponte all'Asse*, the suburb of *San Iacopino*, we reach the public slaughter-house. The second street to the left will take us to the Jewish cemetery. Continuing in the same direction as before we soon find the *Ponte a Rifredi*. Leaving the way of the tram we turn to the right and soon reach the parish of \*\* *Santo Stefano in Pane* with the coat of arms of the *Tornabuoni* (§ 93) in terracotta by *Della Robbia* on the façade. Inside is an \*\* exquisite tabernacle in terra cotta by one of the *Della Robbia* family. This is the ancient Roman way named *Cassia* leading from *Fiesole* to *Pistoia*. Continuing in the same direction we soon find the little suburb called *Le Panche*.

Peretola

Petriolo

Quaracchi

Brozzi

Poggio  
a Caiano

527

528

Rifredi

Convent  
della Quiete

The second street to the right takes us to *Le Masse*; the third one leads to the Convent *Della Quiete*. In 1433 it belonged to Niccolò da Tolentino (§ 20). It was then bought in 1453 by Pier Francesco de' Medici, who sold it to one Taddei - an enemy of the Medici, who when returning to Florence confiscated the villa. Cosimo I gave it to the knights of Saint Stephen. The Grand-Duchess Cristina di Lorena (§ 241) bought it, and finally it was sold by *Ferdinando II* to Donna Elena Ramirez di Montalvo, who built the convent intended for the education of young ladies and which still exists. The church was built in 1686 by *Vittoria Della Robbia*, widow of Ferdinando. Lately the *Montalvo*, leaving the convent of Ripoli at Florence (§ 524) retired here, so this institution for young ladies has become quite important.

Here are some good pictures by *Botticelli*, *Ghirlandajo*, an excellent fresco by *Giovanni da San Giovanni*, and some good terra-cotta, by *Della Robbia*. To visit the apartments a special permission is required.

## Quarto

At a short distance from the *Quiete* is the little church of *Santa Maria a Quarto*, and we soon reach the *Villa di Quarto* which belonged to the *Pa-squali*, then to *Jerôme Buonaparte*, to the prince *Demidoff*, and finally to the late Grand-Duchess *Mary of Russia* who spent a great deal of her life here. Instead of pursuing our way upwards, we will now return towards the plain by the first street we come to; and after few minute's walk we will find the *Sodo*. We will stroll for a short distance along *Via Vittorio Emanuele*, where the Tram passes.

Turning then into the *Via della Petraia* (right) we will come to a little piazza where stands the *Villa Corsini*, a large building belonging formerly to the *Strozzi*, the *Medici*, the *Lansfredini* and finally in 1678 going to the *Corsini*.

La Petraia  
529

**Villa La Petraia.** From the easy ascent of the *Via della Petraia* we soon reach the *Royal Villa La Petraia* (apply for permission at the Pitti palace) (§ 655).

It belonged to the *Brunelleschi* and *Filippo* restored the tower. From the *Strozzi*, who possessed it later, it went to the *Salutati*, who sold it in 1575 to the Cardinal *Ferdinando de' Medici* - who had it restored by *Buontalenti*. The gardens, on the southern slope of the Apennines are most lovely. They contain a fine oak, 400 years old, with a platform among its branches, which used to be a favorite resort of *Vittorio Emanuele*. A \*beautiful fountain by *Tribolo* is surmounted by a *Venus* by *Giambologna*. The loggie are adorned with frescoes by *Volterrano*. King *Vittorio Emanuele* greatly loved this place, and had all the frescoes restored by *Bianchi*.

300 meter further is the small *Villa La Topaia* built by *Cosimo I*, who lent it to *Benedetto Varchi*, so that he might have a quiet place for writing his *History of Florence*. After the death of *Cosimo I* here *Scipione Ammirati* wrote his *History of Florence*, which procured him the name of the *New Livy*.

Not far from the *Petraia* is the church of *San Michele a Castello*, and coming down the steep descent next to the church, we soon find, turning to the right, after a short distance the \* *Villa Reale di Castello*. It was formerly called *L'Olmo ed il Vivaio*. It belonged to the *Medici* and was greatly embellished by *Cosimo I* under the direction of *Tiepolo*. Here died *Cosimo I* and his mother *Maria Salviati* (§ 529).

\*The gardens are splendid, decorated with statues among which are *Hercules* and *Antheus* by *Ammannati*. The Grand-Duke *Pietro Leopoldo* and the King *Vittorio Emanuele*, interested themselves much in the care of these beautiful gardens, but there was no means of supplying with water all the artificial fountains, the number of which has now been greatly reduced. The *Villa* took the name of *Castello*, not from *Castle*, but from the latin word *Castellum*, coming from an ancient Roman aqueduct here. The *Villa* is decorated with frescoes by *Pontorno*, *Bronzino*, *Volterrani* and *Gabbiani*. We must not forget that this *Villa* was renowned for its good *moscatello* (sweet wine a kind of muscat) which inspired a poem by *Francesco Redi*.

Castellina  
530

Passing quite near the stables and up going again the hill, we find the *Villa del Pozzino*, now *Luci*, with some remains, in the court, of frescoes by *Giovanni da San Giovanni*. Farther up we find the *Castellina*, formerly a Convent of *Carmelites*. The view from there is magnificent.

Returning now to the *Villa Reale di Castello*, if we want to take the tram for Sesto, or return to Florence, we walk through the *Viottolone*, a large avenue, lined with ancient trees, at the foot of which is the tram, or continuing our walk, and crossing the *Via Vittorio Emanuele*, we reach the railway station.

But if we prefer to take a good walk or drive, when reaching the Piazza in front of the *Villa Reale*, we take the street at our right, that is leaving the *Villa* in the rear.

We soon reach the pretty village of *Quinto*, with some of the most conspicuous and attractive villas surrounding Florence. There are the two splendid *Villa Torrigiani* with frescoes by *Bezzuoli*, *Franciabigio*, *Giovanni da San Giovanni*; the *Villas La Mula*, *Le Pergole*, *Torrigiana*, *La Strada*. After *Quinto* comes *Colonnata*.

**Doccia. Ginori's Manufactory.** Here is the great porcelain-manufactory of *Doccia*, the property of *Marchese Ginori* (apply for permission at the depôt of the factory, *Via Rondinelli*, in Florence) (§ 97). This manufactory was opened in 1740 by the Marquis *Carlo Ginori*, who had found in 1735 a kind of clay, good for porcelain.

He took to help him the two german artists appointed to the great factory of *Vienna*, *Carl Wandelein* and *Alarie Prugger*; *Aureiter* was the painter and *Bruschi* the sculptor. The success was so great that the fame of *Ginori's* factory was universal. All the descendants of the Marquis *Carlo* continued his work and now the factory after having successfully revived the ancient majolica manufacture, produces excellent copies of *Della Robbia* work.

The old *Ginori* is much coveted by collectors.

We shall not give a full description of all that is to be seen, a guide always accompanies every visitor giving all the information required. The model-village of the work-people is quite interesting. A little further up is the *Villa Ginori* with a large Park extending as far as *Carmignanello*.

Resuming our walk and descending towards the plain we reach *Sesto Fiorentino*; a large and rich market-town, well known for the trade of *Leghorn* hats. The parish-church, *Pieve di San Martino*, has a picture by *Santi di Tito*, and in the little oratory annexed to the Church a *Madonna* attributed to *Donatello*. In the neighbourhood of *Sesto* are several handsome Villas. The *Villa* belonging to the *Marchese Corsi-Salviati* (§ 94) the celebrated exporter of plants, is interesting to botanists and horticulturalists. *Sesto* is the best starting-point for an ascent of *Monte Morello* (3065 ft.). We go by *Via Doccia* to *La Collina* (1 ½ hr.), whence we proceed to the left, by *Via Morello* to *San Giusto a Gualdo* (30 min.), where the easier of the two paths to the summit, diverges beyond the church. Passing (10 min.) a castle-shed (left), we reach the South East peak, *La Casaccia* (3020 ft.) which is crowned with a ruined convent and commands an extensive and splendid view. The highest peak, named *L'ala*, is reached in ¼ hr. more. On returning, we may at first follow the ridge passing *Cepeto*, *Cercina* and *Careggi* (§ 316). We advise the tourist to take some luncheon with him as nothing is to be found on the *Monte Morello*. This mountain is looked upon frequently as a weather indicator by Florentines and there is a proverb among the people: *Quando Monte Morello ha il cappello prendi l'ombrello* (When Mount Morello is covered take your umbrella).

Quinto

Doccia

531

Sesto  
Fiorentino

532

Monte  
Morello

## Via del Prato

Passing through the street just opposite the old gate, we return towards the centre of the town. This street, called *Via del Prato*, was formerly a large meadow used by young people for gymnastics, by the soldiers for military exercises and finally in summer the mock-combat between the *Potenze* took place here (Note F).

From this gate the horse races (*corse de' barberi*) started.

The large palace to our left belongs to the *Corsini*. It was built by *Bernardo Buontalenti* for *Alessandro Acciaiuoli*. In 1837 it was embellished and adorned with a cornice by *Ulisse Faldi*.

The houses *Stiozzi-Ridolfi* were in 1186 a hospital for the leprous, dedicated to St. Eusebius. From 1584 to 1808 it was

Via  
del Prato

533



a convent for the Nuns of Saint Anna and since that time it has been changed into private dwellings by Architect *Digny*. At No. 56 is the Sonnino Palace.

The fountain in the middle is the same one erected in Piazza Mozzi (1810) during the rule of Napoleon in Florence.

Orti  
Oricellari  
534

The large gate to our left is the entrance to the famous Orti Oricellari - where the Platonic Academy founded by Cosimo de' Medici (Pater Patriae) at one time held their meetings.

It was transferred here after the death of Lorenzo « il Magnifico » by invitation of Bernardo Rucellai when the Medici were chased from Florence. Here Machiavelli gave his famous discourse on Livy and Giovanni Rucellai read the first Italian tragedy *Rosamunda*, in presence of Leo X.

In 1520 the Academy changed its literary works for politics and a conspiracy was prepared against Cardinal Ginlio (later Clement VII) and the Medici. Many members of the Academy were banished from Florence, their property confiscated and some beheaded (6th of June 1522). The Rucellai did not join in the plot, being great friends of the Medici, in so much that in 1527 when the latter were expelled from Florence, the Rucellai house and gardens were sacked by the people. When he returned with the Medici, the Emperor Charles V visited this celebrated garden (1534). The heirs sold in 1573, the house and the gardens to Bianca Cappello, and then this garden became the scene of great festivities, entertainments given to her Ducal Lover. When Bianca Cappello died, the Oricellari gardens returned to the Medici family and were the meeting place for all the dissipated of Florence. When the Cardinal Gian Carlo died, the Grand-Duke Ferdinando sold the property to the Marquis Ridolfi di Montescudajo in order to pay the debts of the Cardinal. He had previously removed the art-treasures. The *Stiozzi* inherited it and finally it was bought in 1861 by the Princess Orloff who made great changes both in the Palace and the garden.

Now the palace with that part of the garden comprising the gigantic statue of Polyphemus by Novelli of Giambologna's school, belongs to the Marquis Ginori.

The statues which formerly adorned this beautiful garden, have all been scattered.

In the palace, whose entrance is in *Via della Scala* (§ 525), are few remains of the ancient splendor of the literary epoch when the Platonic Academy held their meetings here. A large hall on the ground-floor commemorated the IV centenary of Machiavelli. On this same floor are frescoes by *Alessandro Allori* and a portrait of Bianca Cappello representing *Sleep*.

Now the grounds are to be sold in sections and thus will disappear another place which recorded the brilliant period of the Medici. In the garden are still the grottoes where the Cardinal Gian Carlo intended to represent Polyphemus afore, a subterranean Pantheon, a modern work representing the Members of the Platonic Academy and a huge Cedar of Lebanon. From the tower one enjoys a beautiful view of Florence and the surrounding country.

Opposite the Oricellari garden is the Studio of Barbetti Brothers - celebrated wood-carvers.

## Church of Santa Lucia sul Prato

Church  
of S. Lucia  
sul Prato  
535

In a direct line with the *Via Oricellari* and at the end of *Via del Prato* is the church of *Santa Lucia sul Prato*, which in the XII century was a simple Oratory. In 1251 it was given to the Frati Umiliati who built the Church which soon became a parish. In 1547 Cosimo I obliged them to sell it, in order to present the church to the Canons of San Salvatore, called *gli Scopetini*, because the Duke had destroyed their convent of San Donato a Scopeto, taking the ground for the fortifications of



Florence. These friars began to build their convent, but when in 1551 they moved to San Iacopo Oltrarno, the unfinished building was used for private dwellings. They remained patrons of the Church until 1703, when the *Signori delle Missioni* succeeded them. The church needing many repairs and the Missionaries not being rich, they ceded the patronage of the Church to the Torrigiani family – who have restored it recently, with the help of other noble families.

Inside the Church over the first altar to the right, is an interesting fresco of Giotto's school, attributed to the Roman *P. Cavallini*, who came to Florence (1350) to study under Giotto. His favorite subject was the Annunciation.

Before leaving the *Via del Prato* we will look at the building to our left of a kind of Gothic architecture quite different from all the other buildings in Florence. It is used for a private dwelling and painters studios.

The street continuing the *Via del Prato* here changes its name into *Borgognissanti* from the Church and Convent of Ognissanti.

At No. 27 a marble slab records that here lived and died the « *Maestro Gordigiani*, » father of the celebrated artist and a well known composer of popular songs and ballads.

At No. 34 is the entrance to the old convent of Ognissanti, now converted into barracks.

Borgognis-  
santi  
536

## Cenacolo del Ghirlandajo

At No. 34 is the \*\* *Cenacolo del Ghirlandajo* (open daily 12-4, 25 cents., Sunday free). This beautiful fresco representing the « *Last Supper* » an early work of *Ghirlandajo*, gives promise of the great artist that he became later.

Cenacolo  
del  
Ghirlandajo  
537

The figures are hard, the drapery too much arranged which spoils the effect of sculptural grandeur, but the composition is very original. The contrast between the divine expression of the Christ and the vulgar one of Saint Peter is too great. The head of Christ having been greatly injured by dampness was repainted in the XVII century. All the fresco is much damaged.

The Latin inscription under the Arms of the Medici (a terra cotta by *Luca della Robbia*), above this door is a wish for long life to Duke Alessandro, placed here by the Franciscan who belonged to the Medici, a wish that was not granted. Above the door, on the other side of the Church is a marble bas-relief representing the Head of St. John the Baptist on a charger. This door belongs to the Society of San Giovanni Battista Decollato.

## Church of Ognissanti

Church  
of Ognissanti  
538

In the space before the Church of Ognissanti was formerly a pool of water for cleansing wool. It belonged to the Padri Umiliati, whose principal occupation was the trading in wool and who built here their convent and church. In 1554 they ceded the convent to the Franciscans, who had the Church rebuilt in 1627. They were greatly helped by the Medici and other noble families of Florence. The façade was made by Nigetti by order of Alessandro and Antonio Medici (1637) (§ 467) and was reconstructed after the same design in 1882. In the lunette above the entrance door is a beautiful terra cotta by *Luca della Robbia* - *The Coronation of the Virgin*.

The church is rectangular with transepts and a small tribune - a kind of Latin cross with a flat ceiling.

With many decorations in grey stone, marbles and gilded frames of pictures over the altars, it gives rather a confused idea as a whole; and the eye is tired before it is able to find out what there is of interest in the church. It is true there is not much.

Interior of  
the Church

We point the tourist to the third altar to the right, in the chapel of Don Antonio Aldana - a Spanish captain of Charles V guardian of Marguerite of Austria and General of Cosimo I († 1570) over which is \* one of the best works of *Santi di Tito*: a *Madonna with Saints*. Between this and the next altar a \* fresco by *Botticelli*, St. Augustine at prayers, good especially in its drawing and color. Note the hands and fingers in Botticelli's peculiar manner.

The pulpit is in « *pietra serena* » with marble bas-reliefs. In the right transept is the richly decorated chapel of St. Peter d'Alcantara. In this transept are two paintings by an unknown artist, formerly attributed to *Andrea del Castagno*: St. Francis receiving the Confirmation of his Order, and the Death of the Saint. When these pictures were later restored by another artist, St. Francis was converted into San Bernardino presenting a tablet with the name of Jesus on it to Pope Martin V; and San Bernardino's body exhibited to the public.

The Tribune has rich marble decorations by *Feroni da Fiesole* and *Gargioli da Settignano*; \* the cupola of the Tribune has good paintings by *Giovanni da San Giovanni*. The bronze Crucifix over the altar is by *Cennini*, a pupil of *Tacca*; behind the altar in a reliquary is kept the robe worn by St. Francis, when he miraculously received the stigmata (the wound-prints of Christ) on breast, hands and feet. The choir was built by count Pandolfo Bardi (1574).

In the left transept is the sacristy with an interesting picture of the Crucifixion, a fresco probably by *Gerini*, a pupil of *Taddeo Gaddi*.

Opposite the sacristy a flight of stairs takes us to an ancient chapel where is a \* Crucifix by *Giotto* (?) or some painter of his school.

The  
Cloisters

At the foot of these steps and near the Sacristy, is the door of the Cloisters, built after a design by *Michelozzo*, which contain twenty-nine good frescoes by *Giovanni da San Giovanni*, *Ligozzi*, *Ferrucci* and *Ghidoni*. The \* portraits of illustrious Franciscans in the ovals all around the cloisters are by the three *Boschi*. The other frescoes represent scenes in the career of St. Francis, who, after leading a life of pleasure and idleness, renounced all his worldly goods in the presence of the Bishop of Assisi and his angry father, and instituted a monastic order whose three vows were *poverty*, *chastity* and *obedience*. After his order was confirmed by Pope Innocent III and later, by Pope Honorius, he resigned the office of prior and retired to a cave at Mount Alvernia, where it is said he received the *Stigmata of Christ*.

Under each *fresco* is an explanatory inscription.

One can enter from here also to the *\*\*Cenacolo del Ghirlandajo* (§ 537).

Coming back to the church we will find in the left side of the nave over the first altar, a *fresco* (wrongly attributed to *Cavallini*) of Giotto's school, representing the Annunciation. The Organ is supported by two elegant statues by *Lorenzi*, a pupil of *Bandinelli* (1565). Opposite the *fresco* by *Botticelli* of St. Augustine is a \**fresco* by *D. Ghirlandajo*, St. Jérôme in his study - though faulty in drawing, being one of the earliest works of the master, it deserves attention because it shows the promise of future excellence, the color is bright and each detail is good.

Over the 4th altar is an Assumption by *Tommaso da San Friano* with angels by *Santi di Tito*. On the wall at this side is the tomb of a young man named *Artaud* († 1805).

Some sepulchral inscriptions in the three chapels founded by the *Vespucci*, commemorate members of that family - but none of them refers to *Amerigo Vespucci* in whose honor America was named (§ 541). The great traveller died in *Siviglia* (Spain).

Before the entrance door, on the floor, is an inscription in honor of *Antonio Medici* (§ 467).

A little door on this side leads to an old chapel with frescoes, probably by *Giovanni da San Giovanni*. From this chapel we can leave the church.

## Piazza Manin

The statue in the middle of the *Piazza* was erected in honor of *Daniele Manin*. The statue in bronze is a good modern work by *Urbano Nono* (1889).

*Daniele Manin* was of a Jewish family, baptised under the patronage of the Venitian family *Manin*, originally from Tuscany. He was one of the principal leaders of the first insurrection of Venice against the Austrians and was appointed Dictator in 1849. When the Austrians returned to Venice, he escaped death at the time, by exiling himself. He came to Florence and died in 1857.

The Venitians residing in Florence gave the sum necessary for this monument, asking of the Government permission to place it in a public square of Florence.

At No. 3 is the *Pisani Gallery* of modern original and ancient paintings and statues.

One of the most important in Italy and perhaps the most important in the city, this gallery contains excellent original works of our best modern painters *Tito Conti*, *Gelli*, *Andreotti*, *Muzioli*, *Gordigiani*, *Vinea*, etc. The copies of ancient pictures are made by our best artists, and here can be found not only the copies of Florentine paintings but also those of the most important pictures existing in foreign Museums and Galleries.

The palace in which the Gallery is located formerly belonged to the *Quaratesi*, and is one of the oldest private dwellings in Florence, built after a design by *Brunelleschi*. Before the *Quaratesi* it belonged to the *Gondi*, who had it painted by *Andrea Feltrine*, in the peculiar Florentine manner, called *graffito*. Signor *Pisani* had it artistically restored and must be praised for his liberality in spending money in order to preserve to Florence, in the primitive state, one of her best palaces.

Piazza  
Manin  
539

Daniele  
Manin

Pisani  
Gallery

The Hôtel de la Ville, opposite the Pisani Gallery, was the palace of Caroline Murat Bonaparte ex-queen of Naples, who lived here under the name of Countess de Lipona. She died in this palace in 1839.

Hospital  
of San Gio-  
vanni di Dio

540

Facing this palace, in the *Borgognissanti*, is the Hospital of the *Fate Bene Fratelli* or of *San Giovanni di Dio*.

This hospital, formerly of *Santa Maria dell'Umiltà*, founded by Simone, son of Piero Vespucci (1400), was greatly enlarged by joining to it the houses of the Vespucci, after a design by *Carlo Marcellini*, when the Spanish friars *Ospitalieri di San Giovanni di Dio*, who came from Spain in 1587, took possession of this convent in the XVII century. This order was founded by the Portuguese San Giovanni di Dio of Grenade. The pomegranate together with the Cross in the Arms of the Hospital, alludes to the name of this Spanish city. Only men are admitted.

Vespucci  
family

541

The Vespucci family, another of the ancient families of Florence, included three *Gonfalonieri* and twenty five *Priori* (Note A). To it belonged *Amerigo Vespucci* born on the 9th of March 1451. His teacher was his uncle *Giorgio Antonio*, a Dominican of San Marco contemporary with Savonarola. He was a merchant and, having travelled much, became quite a skilled navigator. Meanwhile news came in 1492 of Columbus's discovery of a new world, a world which had existed before in the mind of certain ancient scholars among whom we quote *Toscanelli* and *Dante*. The latter in some verses of the *Purgatory* refers to it. And *Toscanelli* had even traced the direction to be followed for reaching the New Land.

The discoveries of Columbus encouraged *Vespucci* to try to do something in the same line and with the help of Isabella and Ferdinando of Spain, he left Cadice on the 10th of May 1497. After sailing 37 days he found the new Land to the West of the islands discovered by Columbus. Great was the rejoicing in Florence when this news arrived, and the Signoria had the houses of the *Vespucci* illuminated during three days and three nights. *Amerigo Vespucci* made three other voyages by the order of Emanuel, king of Portugal, and wrote the account of these and the preceeding one. And here begins his mistake, because he amplified so much his report with false statements, claiming almost all the discoveries made by Columbus and some made by other travellers, that he was considered an impostor by his enemies. These accounts spread all over Europe, caused the New World to be called *America* from the writer *Amerigo Vespucci* - so that he owed the honour of giving his name to one of the most important parts of the world, more to his unfaithful report than to his discoveries.

We must say that the Royal Council of India in 1508 issued an order by which the New Land was to be called after the first discoverer Columbus - but the habit had become fixed - and the name of America remained to the fourth part of the World. It cannot be denied that *Vespucci* was the first one to land on the western Continent and even if Columbus did preced him in the discovery of the Isles of San Domingo, etc., and showed him the way, he cannot claim the right to the name of the new Continent. *Amerigo Vespucci* died in Lisbon in 1516 rich and full of honors.

Ponte  
alla Carraia

542

At No. 4 is the Fossombroni palace where the good Minister Count Vittorio Fossombroni died in 1844.

Coming out from Borgognissanti we find the Piazza of *Ponte alla Carraia* where is a statue by *Ulisse Cambi*, to the Venitian Carlo Goldoni, the founder of Italian Comedy († 1793).

The palace where the New York Hôtel is now, belonged formerly to the family Ricasoli-Zanchini one of the principal branches of the Ricasoli family.



Entering the small dark street parallel to the Lung'Arno (*Via Parione*) we find at No. 7 the Corsini Palace. In this street on the same side, is the **Liceo-Ginnasio Dante** - on the site of the former convent of Santa Trinita where the Monks of Vallombrosa had opened a hospital, building it on the site formerly occupied by some houses belonging to the *Spini* family. The arms of these monks, with a short inscription, can still be seen at the corner of this Palace towards the little passage leading to the Arno and called *Parioncino*.

At the end of this street to the right we find the Church of Santa Trinita of which the principal door opens on the **Piazza Santa Trinita**.

The church belonged to these same monks of Vallombrosa.

## Church of Santa Trinita

The church of Santa Trinita, one of the most ancient buildings in Florence, was formerly divided into five aisles, but when, after a design by *Andrea Pisano* it underwent alterations, one aisle on either side was enclosed and broken up into chapels (XIII century). All critics agree in calling this Church a model of architectural proportions.

In 1593 *B. Buontalenti* destroyed the beautiful ancient mosaics decorating the façade to make room for his tasteless design. Many frescoes and pictures by our best artists of the epoch, decorating the inside walls, were lost or damaged, so that this church, once one of the most important in Florence, as many councils of war and meetings of different parties were held here, has lost its former aspect and *Michelangiolo* would no longer recognize his **Lady**, as he used to call *Santa Trinita*. In 1884 a radical restoration was begun in order to give to this building its old style of Italian Ogival Architecture of the XIV century. The late Professor *Castellazzi* began the work and it is to be hoped that we shall some day see the splendid result of a restoration which will honor both the artists and those who ordered it.

The Architect *Del Moro* (who finished the façade for the Duomo) is continuing the work of Professor *Castellazzi*. To the restoration of the paintings has been appointed the well-known modern artists *Conti* and *Burchi*. The works were begun under the patronage of the Government, of the Curate Don Camillo Orsini and of different families having chapels in the Church.

The transept and the choir are closed now to the public and changes may be made during the restoration. We give description of the church as it was in 1894.

On the wall of the façade is a queer fresco: The Holy Trinity represented by three different figures of the Saviour.

Interior  
of the  
Church

1<sup>st</sup> chapel to the right, belonging to the *Gianfigliuzzi*. In the arcade, outside, a fresco of the XV century representing St. Benedict. Over the altar a Crucifix of the XIV century. The whole decoration was made towards the end of the century.

3<sup>d</sup> chapel. Madonna and Saints by *Neri di Bicci*.

\*\* 4<sup>th</sup> chapel (*Bartolini-Salimbeni*), en closed by an exquisite iron gate of XV century. All decorations and frescoes of this chapel are attributed to *Lorenzo Monaco*, who painted also the Altar piece. An *Annunciation* which though defective in drawing is still a good work, especially in the quiet grace and thoughtful expression of the two figures.

\*\*\* 5<sup>th</sup> chapel (*Ardinghelli*) the altar is admirable; it is the master-piece of *Benedetto da Rovezzano*.

Sacristy  
544

The Sacristy was erected at the expense of *Palla Strozzi*, who had a \* tomb (*Donatello's school*) for his father placed near the altar.

Some relics are kept here, among which are the robes used by St. Bernard Uberti (XII century).

Sassetti  
Chapel  
545

The first chapel in the right transept near the Sacristy is the *Sassetti* chapel containing the \*\* famous frescoes by *Domenico Ghirlandajo*, representing scenes from the life of St. Francis. The same subject has been treated by *Giotto* in the Bardi Chapel of Santa Croce (§ 439). These frescoes, dating from 1485, were restored in 1891. They are in double rows.

We begin with the upper row to the left:

1<sup>st</sup> St. Francis banished from his father's house. The figure representing St. Francis has a too childish appearance, probably to make the scene more pathetic.

2<sup>d</sup> Pope Honorius confirms the rules of the order. Interesting especially as showing the *Palazzo Vecchio* as it was in 1485. On the right is a portrait of Lorenzo « il Magnifico. »

3<sup>d</sup> St. Francis in the presence of the Sultan.

On the right:

4<sup>th</sup> St. Francis receiving the stigmata.

5<sup>th</sup> \* Death of St. Francis - one of the best examples of Italian art, surely the best of the series.

The composition imitates closely that of Giotto in the Bardi chapel but has more life although less true to the spirit of the time of St. Francis. But just as it is no other painter but Raffaello could have surpassed it.

6<sup>th</sup> Above the altar \* Resuscitation of a child of the Spini family killed by falling from a window. In coloring this is the master-piece of *Ghirlandajo* - but in the expression of some of the figures there is something to criticize. The women to the left do not express any anxiety, surprise, terror; none of the feeling that must have filled their souls when the miracle was performed. Especially the young girl, behind the mother (splendid expression of despair!) is looking at the spectator as if she would ask « *Am I not pretty?* »

The back ground is interesting as in it are represented the Palazzo Spini, now Ferroni, the Church of Santa Trinita with the surrounding buildings, and the bridge of Santa Trinita as it was built by *Gaddi*.

On either side of the altar are portraits of the donors: *Francesco Sasseti* and *Nera Cosi* his wife. On the ceiling are four sybils, good in design and color.

The \* balustrade of the choir, a good work by *Buontalenti*, but not in harmony with the rest of the building, will be transferred to Santo Stefano.

Crucifix of  
Giovanni  
Gualberto

546

Over the high-altar is the legendary crucifix of *San Giovanni Gualberto*.

This Crucifix stood formerly in the Church of San Miniato (§ 673) and, by special concession granted by several Popes, whoever visited that church in the Fridays of March every year and prayed before this crucifix could

obtain a general pardon for all his sins. Tradition said, that the image of Christ on this Cross had bent the head the day that Gian Gualberto pardoned the murderer of his brother. The Vallombrosians who had great influence over the mind of Cosimo III asked him for this Crucifix saying that they had founded their order before Gian Gualberto. The monks of San Miniato were opposed to the granting of this wish, but Cosimo III ordered the Crucifix to be given to the care of the Vallombrosians. This happened in 1671. The question was never settled and the Crucifix still remains in Santa Trinita.

The first chapel near the choir in the left transept (*Usimbardi*) contains the tombs of two bishops Usimbardi and that of the mathematician Paolo dell'Abbaco, who died in 1366. The paintings are by *Empoli* and *Giovanni da San Giovanni*.

To the first chapel of the left aisle (*Spini*) was transferred the \*\* beautiful wooden statue of St. Mary Magdalene formerly on the side of the façade. This excellent work was begun by *Desiderio da Settignano* and finished by *Benedetto da Majano*.

The second Chapel (*Compagni*) contains the tombs of the celebrated chronicler *Dino Compagni*, one of the best prose writers in all Italian Literature. The design on the wall representing the death of San Gian Gualberto replaced the lost frescoes of *Lorenzo di Bicci*. Signora Perrone, last descendant of the Compagni, had this chapel restored.

The third chapel, belonging to the *Davanzati*, contains some good pictures of the XIV century - and an \* ancient christian sarcophagus used as a tomb for *Giuliano Davanzati* († 1444).

The fifth chapel is the *Strozzi's*, built in the XVIII century. The paintings are by *Poccetti* and the sculpture by *Caccini*.

In the middle of the nave, surrounded by an iron grating, are steps leading to the ancient crypt, containing several sepulchral slabs, some very well inlaid with marble.

The Gothic arches between each column, exquisite with inlaid white and black marble, add to the imposing and serene effect that strikes the soul on entering this, one of the most beautiful of the many exquisite churches of Florence.

Opposite the Church is a column of granite taken from the Therme of Anthonin in Rome and given by Pius IV to Cosimo I. The latter erected it in 1565 in memory of the Victory of Montemurlo on the spot where the result of the battle was announced to him. In 1581 the sculptor *Francesco Ferrucci* called *il Tadda* added the capital and the statue of Justice in porphyry. Near Santa Trinita is a palace which formerly belonged - as well as all those which surrounded this Church - to the *Gianfigliuzzi*, a family now extinguished. Their coat of arms was a blue lion rampant on a gold ground. It is now occupied by the Pension Piccioli kept by an English lady Mrs. Davis Piccioli.

Opposite this palace is a beautiful ancient embattled building constructed by the Spini family in the XIII century. The

Left  
transept and  
aisle  
547

Piazza  
S. Trinita  
548

Ferroni  
palace  
549

director of the works, most likely, was *Lupo Tedesco*, the master of *Arnolfo*.

#### Spini family

The *Spini* family was established in Florence at the time of the foundation of the town and continued active in public and military affairs until the death of the last member in 1686, when their name and properties went to the *Tanaglia*, from which family it passed to the Pitti. The arms of this family were a red shield with gold undulation.

During the last century this palace became the property of the *Ferroni*, a family originating in Vinci, where its members were peasants.

#### Ferroni family

The fortunes of the family began to improve with one *Francesco*, a dyer from Empoli, who became immensely rich in trade with Holland. Cosimo III called him to Florence, granted him the citizenship in 1673 and loaded him with honors. The Ferroni arms are: An arm in armor holding a sword, bearing a gold lily on a blue ground.

This palace which still keeps the name of *Palazzo Ferroni* became later the Hôtel d'Europe and in 1838 Metternich and the Czar Alexander I stayed there. In 1846 the Community of Florence bought it, and demolished a tower and an archway crossing the Lung'Arno, which threatened ruin. By this demolition one of the best buildings in Florence was greatly improved. Until 1871 the offices for the Municipality had their headquarters there, when they were transferred to the Palazzo Vecchio. Some of the rooms of the first floor still have beautiful decorations by *Poccetti* and others. The entrance is adorned with the Arms of the different Guilds of Florence - the Arms of the Annunciation, etc.

#### Alpine Club Circolo Filologico Vieuksseux Library

It is now occupied by the Tuscan section of the Alpine Club (a club for mountain tourists having branches in every town in Italy) the Philological club (where foreign languages are taught to members) and by the Vieuksseux Library, which is, without doubt, the largest and most reliable circulating library in Europe. This library was founded in 1820 by Giampietro Vieuksseux and was, until 1850 one of the principle centres of intellectual and liberal movement in Tuscany. It has about 20,000 volumes and the subscribers can find every novelty in every branch of literature from almost all countries. There is also a very complete collection of newspapers from different parts of the world.

#### Buondelmonte family

550

At No. 6 is the Palazzo Buondelmonti built in the XV century after design of *Jacone*.

The Buondelmonte family, which has had an almost fatal celebrity in Florentine Annals, came from the castle of Montebuoni and leaving aside every tradition about its origin, surely descends from one *Sichelmo* who lived at the beginning of the X century and was great grandfather of *Giovanni* (985-1073) the celebrated founder of the Vallombrosian order. In 1137 when the Florentines occupied the castle of Montebuoni, *Uguccione* and *Rosso* made their home in Florence, where the son of *Rosso*, named *Scolajo*, founded the *Scolari* family and the son of *Uguccione*, *Buondelmonte*, had the family named after him. *Buondelmonte* had three sons: *Uguccione*, *Tegghiaio* and *Buondelmonte*. The eldest was chief of a branch of the family to which belonged



great soldiers, among which we note one *Uguccione*, who was a great friend of Walter, Duke of Athens, and one *Ruggieri*, a very over bearing monk, chief of the Vallombrosian order and valorous leader of soldiers. The family of *Tegghiaio* was extinguished in 1215 when the *Amidei*, by killing his son *Buondelmonte*, took revenge for his having broken his promised faith to a daughter of the *Amidei*. This murder became famous as it was the beginning of the factions of Guelphs and Ghibellines in this town, giving origin to a great distress for Florence, and even throughout all Europe. From *Buondelmonte*, *Tegghiaio's* brother, descends all the rest of the family, which is rich in celebrated men, well known for their valorous deeds and most extravagant adventures. In a few words we note the principal members. *Ranieri*, called *Zingaro*, son of *Buondelmonte*, was chief of the Guelph party. He was made a prisoner by the Emperor Frederick II at Capraja (1249), where his eyes were torn out and died on the isle of *Monte Oristo*, devoted to the last religion. His daughter was betrothed in 1248 to *Neri Piccolini-Uberti* in order to pacify the factions. *Cesare*, called *Cece*, was made prisoner by *Farinata degli Uberti* and killed by the brother of the latter. This fact is reproduced in a good modern picture by *Sabatelli*, now in the Accademia di Belle Arti (§ 301, No. 88).

*Ippolito* is the hero of a romantic adventure, which is told us in a popular tradition, but which however is not to be relied upon as true. It is reported that he was in love with *Dianora de' Bardi* but many objections to the marriage were raised on account of the great hostilities existing between the two families. Finally, helped by her mother, *Ippolito* secretly married *Dianora*, but on the evening of the wedding while waiting outside in order to climb up the window by means of a silk ladder and join his wife, he was arrested by a patrol. When brought before the Podestà, fearing to compromise *Dianora's* reputation, he pretended to confess that he wanted to enter the houses of his enemy to sack and burn them; after which he was condemned to death. He obtained permission to pass *Dianora's* windows on his way to the place of execution. When the girl saw him she rushed into the street told of the secret marriage and saved *Ippolito's* life. This fact caused the two families to forget their quarrels and become friends and *Dianora* and *Ippolito* lived together long and happily.

Another *Buondelmonte* fought at Monteperti - *Rosso* signed the treaty of peace with the Ghibellines. Another *Rosso* and one *Nanni* were beheaded for political reasons. *Cristofano* was a celebrated traveller of the XIV century. *Andrea* was elected archbishop of Florence (1532). One *Ippolito* was Senator under Cosimo I. *Manente* was Chamberlain at the Court of Naples. *Esai* became king of Rumania; *Lorenzo* was appointed to the office of head executioner for the kingdom of Calabria by Queen Giovanna. Two « *Gonfalonieri* » and twenty « *Priori* » (Note A) were chosen from this family. One *Andrea* was a noted Ambassador; *Simone* was Senator of Rome, greatly loved by Pope Martin V. One *Giovanni* was Archbishop of Cologne; *Zanobi* was the intimate friend of Ariosto and *Filippo* an excellent lawyer and a successful merchant.

The last descendant of the Buondelmonte, *Luisa*, married one *Ferroni* in 1845. The arms of the house are: a shield of argent with the upper part azure - but when they added to their name « *Da Montebuoni* » they changed it for an azure cross over three azure mounts on a silver ground.

In this palace lived and died (April 25<sup>th</sup>, 1863) *Giovan Pietro Vieuksseux* the founder of the library bearing his name.

G. P.  
Vieuksseux  
551

G. P. Vieuksseux gave a great impulse to modern Italian Literature - founded the periodical « *L'Antologia* » to which the first writers in Italy contributed. It was suppressed by the Tuscan government on account of two articles « *Peter of Russia* » and an essay on *Pausanias* by Tommaseo. He also founded two other periodicals « *Il Giornale Agrario* » for the encouragement of agriculture and « *L'Archivio Storico*. » The most learned scholars belonged to his circle and he became so influential that he was universally called « The second Grand-Duke of Florence. » When he died, his body was followed to its last resting place in the Protestant cemetery by the most illustrious persons of Florence. Cosimo Ridolfi and Marco Tabarrini pronounced the funeral orations. The marble slab over the door with an inscription in his honor, was placed there by the Florentine municipality.

Bartolini  
Salimbeni  
palace  
and family

552

At No. 8 is the Palace *Bartolini-Salimbeni* (now Hôtel du Nord). It was built for one of the richest Florentine families descending from the famous Salimbeni of Siena. Many soldiers, ecclesiastics, and Statesmen belonged to this family, still existing but divided into several branches. The architecture of this building was greatly criticised as resembling a church more than a palace. The aspect is very beautiful. The design is by *Baccio d'Agnolo* (1520-1529) and was the first specimen in Florence of the so called *Roman Style*; a style which was at first unpopular and later has become fashionable. About the time when Florentines used to make fun of this building, *Baccio* wrote over the front door « *Carpere promptius quam imitari.* » The Prince of Retz had a palace built exactly like this in Paris - in the *Rue Montmartre*.

The arms of the Bartolini are a lion rampant, half silver and half black on a red ground. The arms of the Salimbeni which are now joined to the Bartolini's are three gilt almonds on a red ground. The well known device of the Salimbeni reproduced on the corner of the palace is three poppies, with the curious motto: " *Per non dormire* „ " *Not to sleep.* „

Via  
Tornabuoni

553

Walking through the *Via Tornabuoni* (the second part of which is already described in our first walk). The palaces No. 10-12-14 belonged to the *Altoviti-Sangalletti*. No. 10-12 belong now to a family called Medici, but were reduced to their present condition and greatly restored in 1827 by the *Altoviti*. *Silvestri* was the Architect, who had to overcome great difficulties in making private dwellings of two ancient houses. No. 12 still keeps a beautiful façade. At No. 14 is now the restaurant and pastry shop Doney's, the most popular place of this kind in Florence. The opposite building (No. 5) is the *Giaconi* palace, whose façade is an odd specimen of the architecture of the XVII century. It was built by the poet *Giovan Battista Strozzi* called « *il cieco* » (the blind). At No. 7 is the club « *Dell'Unione*, » the club for the Aristocracy. Walking by the *palazzo Strozzi* already described in § 90, we find to the left the corner of *Via della Vigna Nuova*.

Sir Roberto  
Dudley

554

At No. 2 is the palace bought in 1613 from the *Rucellai* and rebuilt by *Sir Robert Dudley, Duke of Northumberland*, the son of the Earl of Leicester, the Queen Elisabeth's favorite, and of Amy Robsart (see Walter Scott's « *Kenilworth* »).

After having rendered brilliant services to his country as a soldier and a navigator, he voluntarily left England because he was not allowed to use his title, the marriage of his mother never having been acknowledged. He came to Florence in 1612 and was cordially received by Cosimo II and his wife sister of the German Emperor Matthias, through whose influence Sir Dudley was created a Duke of the Holy Empire, with the title of Duke of Northumberland. His great learning made him a useful servant to Cosimo II. He built the mole at Leghorn, published several works, among which is the *Arcanum Maris* which, then adopted by all Navies, is still highly esteemed. He died in 1649 and was buried in the Church of San Pancrazio, next to his wife, who had died in 1637. His last male descendant was his grand-son, chamberlain of Queen Christina of Sweden in Rome.

On the corner of this palace facing Via Tornabuoni is an elegant tabernacle with an unvarnished terra cotta Madonna.

At No. 10 a pretty Architrave of the XV century bearing on a ground covered with lilies the Arms of the *Minerbetti* (three white daggers on a red ground).

At No. 20 is \*\* the *Palazzo Rucellai* in a little square where is the Loggia (now closed) of this family. Both palace and Loggia were built by Giovanni Rucellai called « *delle fabbriche* » after designs by his friend *Leon Battista Alberti*.

This *Loggia*, begun in 1468, is, according to Vasari, defective in some details. It was closed in 1677, together with many other Loggias of Florence, and is now rented by the sculptor *Foggini*. It still keeps its original architecture and it was under it that the wedding of Bernardo and a daughter of the house of Medici was celebrated with great pomp.

The palace is one of the best in Florence for the elegant exactitude of lines, and one of the most important in the history of Florentine Architecture as it marks the raising of the style of the country by the renewing of the Classic forms. In a cramped and narrow space, *Alberti* built a true jewel of architecture, trying for the first time to combine the Rustic style with Doric columns on the first floor, and Composite on the other two. He was the first to add an architrave to the biforate windows. The court has beautifully adorned Corinthian columns. It was formerly a Museum of Statues now scattered. Although several good paintings were sold by the family, there are still in the palace a portrait of *Giovanni* (XVI century) and other paintings of family incidents, and some busts of its members. Good frescoes are on the ceilings. Among the pictures are \* a portrait by an unknown artist, probably *S. Del Piombo* and the \*\*\* portrait of St. M. Magdalene de' Pazzi dressed for the ceremony of taking the veil, by *Santi di Tito*.

Tradition affirms that the *Rucellai* family originated in Germany. The genealogy proceeds in a straight line from one Alamanno, a rich cloth merchant, who travelling in the East, made important discoveries for dying wool, and having imported into Florence the « *Erba Orcella* » (orchel - *Lichen Rocella*, Linn.), made a great fortune. From that herb « *Orcella* » came the name of *Rucellai*. The family rapidly increased in power and riches and included 85 « *Priori* » and 14 « *Gonfalonieri* » (Note A). Several illustrious men are among the three principal branches. *Bencivenni*, called *Cenni*, was raised to such power and held in such estimation by his fellow citizens that, when the Republic was in danger the common people used to say: « *God and Cenni will provide!* » *Paolo Rucellai* was the most celebrated Florentine sea-captain and became famous for the victory won against the Genoese at Rapallo (1431). *Giovanni* was so powerful that Cosimo de' Medici became jealous and excluded him from the Magistracy. He was the one who built the Loggia, the Palace, the chapel of the Holy Sepulchre (§ 558) near San Pancrazio and the façade of Santa Maria Novella (§ 508). His son *Bernardo* was a celebrated writer: his histories: *De bello Pisano*, *de bello Gallico* and *Bellum medianense*, are written in such elegant style that Erasmus of Rotterdam compared their author to Sallust. But the most famous work of *Bernardo Rucellai* is « *De Urbe Roma* » where he tries to give an exact idea of ancient Rome. He and his son *Cosimo* - a very good poet - founded the Platonic Academy (which met at the Orti Oricellari (§ 534) *Giovanni*, another son of *Bernardo* and also a good poet, wrote « *Rosmunda* » the second Italian tragedy.

Via  
della Vigna  
Nuova

Rucellai  
palace

555

Rucellai  
family



One *Giulio*, little known because he left no written work, was greatly esteemed during the XVIII century for the important ecclesiastical reforms he made and for a Memorandum favoring the abolition of capital punishment. The palace still belongs to the family of which there are seven living members - four sons and three daughters. One is married to the noble *De Rossi* from Pistoja - the second is the *Princess Odiescalchi* of Rome and the third is the *Marchesa Ginori-Venturi*. The coat of arms of the Rucellai is divided diagonally from left to right, above is a silver lion on a red ground - below are azure waves indented with gold on an azure ground.

Via de' Fossi

556

Going on in the same direction we are again in the *Piazza del Ponte alla Carraia*, and turning in the last street to our right we enter the *Via de' Fossi*, so named after the ditch which surrounded the second circuit of the walls. In this street are several shops of paintings and statues of hard and soft marble (alabaster). At the foot of the street is the small *Piazzetta degli Ottaviani* (named after an ancient family now extinct). At the corner (No. 16) is a pretty Palace now *Niccolini*, which formerly belonged to the well known family of the *Marquis del Monte di Santa Maria*, one of the most illustrious in Italian History.

Turning to the left we enter the *Via Palazzuolo*, which, especially in its last part, is of a peculiar character worth seeing, as no other in Florence, in so central and fashionable a part of the town resembles so much a suburb.

San Paolino

The little square to the left is called *San Paolino* from the old church commanding it. It was made a Collegiate Church in the X century and given to the Dominicans who later moved to Santa Maria Novella. Leo X granted the church to the chapter of the Florentine Cathedral, which kept it until it became the property of the barefooted Carmelites. When the church of *San Piero Maggiore* was demolished (§ 388) some monuments of the *Albizi* family, which formerly stood in that church, were brought hither. The celebrated *Poliziano* (§ 269) was curate of this church. On the façade are the arms of Leo X, of Cardinal Giulio de' Medici, of the Chapter of Santa Maria del Fiore (a cherub) and the one in varnished terra cotta, of a bishop Pandolfini. This church for some time closed to the public, has been restored and reopened lately. The large building adjoining it with an entrance from the *Piazza* and one from *Via Palazzuolo* is now used for the pawn broker's office kept by the Government.

Church of  
S. Francesco  
de' Vanchetoni

557

A little farther on in *Via Palazzuolo*, always to our left, we find the Church of *San Francesco*, built by *Ippolito Galantini* and his congregation and which belonged to the suppressed confraternity of the Vanchetoni. This confraternity (founded in 1602 by Cardinal Alessandro de' Medici) composed principally of artisans, especially silk weavers, was so called because the members of this society were bound to walk silently in the religious processions which passed through the streets.





S. Giovannino by Donatello

*Vanno chetoni* meaning *they go in silence* has been made one word by a popular licence. The congregation still exists with the single aim of helping the poor. Each Wednesday before the *Sexagesima Sunday* the *Brethern* give a public supper to a hundred poor of the Parish, serving it themselves. The table is beautiful decorated with silver chandeliers, with plate, flowers, etc.; and the Archbishop blesses the repast.

The church which can always be visited - apply at the shop at No. 17 - looks more like a large hall for lectures than a Roman catholic church. There are some good pictures. The ceiling has in the middle some too effective pictures by *Liberi*, representing the Triumph of the Medici, the Glory of St. Francis, the Assumption, the preaching and Death of Galantini, by *Gio-*

*vanni da San Giovanni*. Above the entrance door a *Ecce Homo* good and realistic picture of the XVII century. Above the two doors next to the high altar \*\*two beautiful marbles (Jesus and Saint John as a child) by *Donatello* or *Rossellino*. Under the reliquaries are painted in grisaille the martyrdom of Saint Peter and Saint Paul. In the Sacristy are \*\* some very fine examples of wooden mosaics. (*Intarsio*).

Returning to the *Piazzetta degli Ottaviani* and crossing it, we walk through the *Via della Spada*, which is named after an ancient family now extinct. Half way up to our right we find the little *Piazza* and the Church of *San Pancrazio*. On either side of the church are two sphinxes in red marble. The origin of this church is ancient and unknown. In 1078 it was considered an old church, so that, when it was enclosed in the new circle of walls, one of the quarters of the town was named after it. In 1480 it was rebuilt by care of the *Rucellai* and the *Federighi* - but underwent new restorations in 1574 and 1752. Later on, both church and convent were suppressed and the premises were destined to the administration of the public lottery (*Gioco del Lotto*). Lately the Court of Assizes were held here. The painter *Franciabigio* was buried in this church. The adjoining convent once belonged to the monks of *Vallombrosa*.

In the cloister, (apply for entrance to the porter of the Manufacture of Tobacco), is a \*fresco in which *Giovanni Gualberto*, the founder of the Order, is seen seated amidst bishops and saints. It is the masterpiece of *Neri de' Bicci* and some of the heads might be signed by *Masaccio*.

In this same street is the \*\* *Cappella Rucellai* (key at the shoemaker's opposite).

In 1467 *Giovanni Rucellai* wished to build an imitation of the Holy Sepulchre, and sent one of his retainers to Jerusalem to obtain the exact

S. Pancrazio

558

Rucellai  
Chapel Holy  
Sepulcher

measurements. But *Leon Battista Alberti*, though keeping to the dimension wanted, created a kind of architecture, a combination of Florentine style of the XII century and the new style, a specimen of which we see on the façade of Santa Maria Novella, and the whole harmonizing with the architecture of the walls of the chapel containing the Holy Sepulchre. This building has nothing to do, as the inscription tells us, with the primitive Sepulchre at Jerusalem, but, thanks to the generous caprice of Rucellai, *Leon Battista Alberti* has left us a fair specimen of architecture during the Renaissance.

Croce  
al Trebbio  
559

Resuming our walk to *Via della Spada* and turning into the last street to the left (*Via delle Belle Donne*) after a few steps, we find a small square called *Croce al Trebbio*.

In the centre of it is a column of granite with a capital and lower part carved in acanthus leaves and in the upper part with the symbols of the Evangelists. It sustains a cross of white marble adorned with bas-reliefs (G. Pisano 1308 ?) built on the site of the one that Sant' Ambrogio and San Zanobi had erected in memory of the victory won by the sacred Army instituted by St. Peter Martyr over the *Paterini*.

The Paterini

The *Paterini* were a sect founded by *Pateron* in 1212 in Florence with the object of shaking off the subjection to Church and Princes.

The name of *Trebbio*, according to Monsignor Borgnini, is derived from *Tribo* or *Tribus*; a name given by the ancient Romans to that part of the city, where the review of the citizens was held, in order to ascertain their conditions and families.

Piazza  
dell' Unità

Turning to the left, we are again in *Piazza Santa Maria Novella* and walking around the church *Via degli Avelli*, leaving the *Piazza dell' Unità* to our right, we find to our left the square leading to the railway station. The station, a large imperfect and uncomfortable building, is not at all worthy of a city like Florence. A new edifice is to be built near the Porta alla Croce. Resuming our walk and keeping straight from the *Via degli Avelli*, we find the *Via Valfonda*. The first street to the right is *Via Nazionale* - the first part of this street is large and quite modern. Half way to the left is the *Arena Nazionale*, an ugly, uncomfortable, badly built theatre but a favorite of Florentines. During the spring and summer the best Italian dramatic artists can be heard here at a very low price.

Arena  
Nazionale

### Church of San Iacopo in Campo Corbolini

Church  
of S. Iacopo  
in Campo  
Corbolini  
560

Turning to the right in the *Via Faenza*, we soon reach the little Gothic Church of *San Iacopo in Campo Corbolini*, founded in 1206. In front is a court with columns and funeral monuments of the XIII and XIV centuries.

Since about the end of the XII century it has belonged to a commandery of St. John in Jerusalem. The cross of Malta can still be seen. In 1524 Leone Strozzi, when nine years of age, was titular of this Church. Although many alterations have been made, the old Ogival architecture has remained unaltered.

To the right, near the entrance is the tomb of the Prior Pietro da Imola († 1320) opposite this, is the tomb of the Prior De Rossi († 1398).

Over the first altar to the right is \* the wedding of Saint Catharine by *Ridolfo Ghirlandajo*, badly restored in 1623. An inscription above the altar dated 1351 tells us that this altar was founded by the Brotherhood of the crippled poor.

Under the high altar is kept the corpse of the blessed prior Pietro da Imola. To the left an inscription to the prior Benini, lieutenant of the Order in Italy (1453); to the right \*\* the tomb that in 1515 the great Prior of Pisa, Luigi Tornabuoni, had made for himself. It is considered one of the best specimen of architecture to be seen in Florence and perfectly well kept. It is beautiful in the drapery, the strong carved features and in every detail. The sculptor was an artist of Fiesole known only by his surname « *Il Cicilia*. » In the sacristy is a bench of the XVI<sup>th</sup> century.

The church is now closed as it needs repairs. To visit it apply at No. 45 for a special permission from the baron *De Piro*, the present proprietor: generally residing at Malta. This was formerly the residence of the knights and a Military Hospice founded in 1311 by *Lippo Forese* surnamed the *Soldier*, and restored under the Priorship of Leone Strozzi.

Opposite to the right a narrow street bears the name of the *Abbé Zannoni* secretary of the Academy of the Crusca (§ 307).

Sant'Onofrio  
Cenacolo  
di Fuligno

561

Coming back to the *Via Nazionale* and crossing it, we continue in the second part of the *Via Faenza* where at No. 58 we find the « *Cenacolo di Fuligno* » (open daily from 10-4, 25 cent., Sunday free) the former refectory of the Convent of Sant'Onofrio, now suppressed. The building is now an institution for girls.

When the convent was suppressed the refectory was let to a carter, who kept here his waggons and the forage for his horses. One day it was discovered that under the white-wash of the walls there was some painting, and it was found to be a Last Supper which was immediately attributed to *Perugino*. Later on, the inscription *Raf. Urb. XMDEXV* (Raphael Urbinas 1505) was discovered on the collar of St. Thomas, and it was immediately thought that this might be an early work of *Raffaello* whose painting, even after he became a great artist, always showed the influence of the school of *Perugino*. Another reason for supposing that this fresco is by *Raffaello*, is that this young artist was a guest of *Taddeo Taddei*, whose sister was a nun in this convent, and it is quite natural that this work should have been entrusted to him. But the critics go on their usual way and even now the question is not settled. No doubt some day or other it will be attributed to some one else. For simple curiosity we mention that *Kugler* attributed it to *Gerino da Pistoia*, a scholar and assistant of *Pinturicchio*; *Orowe* and *Cavalcaselle* say it may be by *Gian-nicola Manni*, *Eustebio* or *Gerino da Pistoia*, all pupils of *Perugino*. Some other critics attribute it groundlessly to *Neri di Bicci*. The fresco is interesting. The figure of St. Thomas is without doubt *Raphaellesque*, and as it bears the name of the Artist, it may be, that this figure was really the only one he painted, as the figures show a great inequality, one can believe that they are works of different artists. The drawings and engravings of the other celebrated *Last Suppers* are placed there for comparison. The government has bought both the fresco and the building.

The lunette above the oratory next to No. 72 (now a convent, formerly the Church of San Giuliano), contains one of the best frescoes of *Andrea del Castagno*, representing the Crucifixion with the Virgin, St. Julian and St. John.

562

The next street to the left is *Via Cennini* and at No. 6 we will find a Tabernacle by *Giovanni di San Giovanni* containing a *Mater Admirabilis* with two Saints.

At the end of the *Via Faenza* we find the *Viale Filippo Strozzi* and the *Fortezza*. The wall to the left of *Via Faenza* surrounds the beautiful gardens of the *Villa Strozzi* (the branch from Mantova) formerly *Riccardi*. The first design of the Villa was by *Baccio d'Agnolo* with the ceilings of the ground floor, painted by *Poccetti*. In 1638 it was enlarged by *Silvani*. The gardens were formerly a great deal larger and when *Maria de' Medici* was married to *Henry IV of France*, a large entertainment was given here.

The Fortezza  
da Basso  
563

On the site of the *Fortezza da Basso* was formerly the convent of the Nuns di Faenza and the Hospice of the Canons of St. Anthony where dwelt Sir John Hawkwood (§ 20). During the siege of 1529 these buildings were destroyed. *Filippo Strozzi* advised Pope Clement VII to build a fortress, hoping thus that his beloved Duke Alessandro would be able to control the Florentines. The first stone blessed by the Bishop Angelo Marzi was laid on the 15<sup>th</sup> of July 1534. The design, still existing at the Uffizi was by *Antonio da San Gallo*. *Michelangelo* having refused the superintendence of the building, *Francesco da Viterbo* directed the architectural and *Alessandro Vitelli* the military part of the works. It was finished on the 5<sup>th</sup> of December 1535.

Though a fortress, it is like almost all other buildings of Florence, architecturally artistic. The rampart, of large blocks of grey-stone is imposing. There remain only a few traces of the ornamented shields carried by two Victories made by *Raffaello da Montelupo* and *Tribolo* (1537).

Death  
of F. Strozzi  
and  
G. Bandini

Poor Filippo Strozzi, who had lent the money for building the fortress, was one of its first victims. After Alessandro de' Medici tried to dishonor his daughter *Luisa*, Filippo Strozzi became an enemy to the Medici and when made a prisoner at the battle of Montemurlo, he was taken here and put in a dungeon with the charge of having contrived the murder of Duke Alessandro (§ 322). In 1538 he was found dead in his prison. It was reported then that he had committed suicide after having written with his blood on the wall the verse of Virgilus invoking a revenge that never came. Knowing the character of Cosimo I, it is more than probable that Filippo was killed by secret order. Another victim of the revenge of Cosimo I was *Giovanni Bandini* - a favorite of the Duke as long as he needed his help, but an uncomfortable witness of his crimes when his power was assured. He took the first pretext for putting him into prison, where after fifteen years of captivity he was deprived of his usual bread and died of starvation!

Now the fortress no longer witnesses such cruel spectacles and is used as barracks.

Via Guelfa  
and Via della  
Fortezza

564

The street facing the fortress, and running parallel to *Via Faenza* is *Via Guelfa*, where at No. 97, in the court, is the Studio of *Ulisse de Matteis*, who re-discovered, in 1862, the art of painting on glass.

We now walk through the *Via della Fortezza* (facing the entrance of the Fortress) where at No. 8 are the Offices of Finance. In the first street to the left (*Via di Barbano*) at No. 4, is the studio of the sculptor *G. Trentanove* (§ 88).

Piazza In-  
dipendenza

565

Continuing to walk through the *Via della Fortezza*, we enter the large modern square called *Piazza dell'Indipendenza*. It was formerly called *Piazza Maria Antonia*, and was laid out



by Leopold II on the grounds of *Barbano*, whose name is still given by the people to this square.

During the peaceful revolution of the 27<sup>th</sup> of April 1859, which united Tuscany to the rest of northern Italy under the rule of our great King Vittorio Emanuele, the people and the soldiers fraternized here, and this place took the name of *Indipendenza* (Independence) and the neighboring street of Sta. Apollonia later changed its name into that of 27 *Aprile* (27<sup>th</sup> of April).

At the north-western corner of this Piazza (*Via Salvagnoli* 1) is the house where lived and died the accomplished authoress **Theodosia Trollope**, daughter-in-law of the more celebrated **Mrs. Trollope**. It is now an excellent Pension, kept by **Mrs. J. Mac-Namee**, a very accomplished American, who succeeds with her kind care in rendering the stay in Florence delightful to her numerous guests. The house surrounded by gardens, with terraces on two floors, is healthy, bright and pleasant; comfortable under all circumstances, the tourist is sure to find a *home*, where he can rest after his travels and gain strength for his future rambles through Italy. One of the rooms of the Villa Trollope is known as the *Romola-Room*. It seems that *George Elliot* wrote part of her celebrated book here, which is a true picture of Florence in the days of Savonarola.

Villa  
Trollope

At No. 14 in this Piazza is a marble slab commemorating G. B. Giuliani, the celebrated commentator of Dante (§ 378).

The street on the north-east of this square is the *Via Santa Caterina* which leads to the *Viale Margherita*. The building to the left, next to an old church, enclosed by an iron railing, is the infant asylum and the girls school of *Santa Caterina*. Next to it is the Salt Depôt. - Opposite this building was formerly the place where all dead bodies of the town were kept before burial in the Cemetery of Trespiano. At present the building for this purpose is outside the town, at the *Romito* (§ 528).

Via  
Sta. Caterina  
566

The little church at the corner of *Via delle Ruote* is kept open by the English and American residents belonging to the Roman Catholic Church and is dedicated to *St. Joseph*. Walking through *Via delle Ruote* of which we have already spoken (§ 338) we reach the *Via San Zanobi*, where at No. 55 and 57 *Michelangiolo* once had his studio.

English  
church of  
S. Giuseppe

The street which farther on enters *Via delle Ruote* and is parallel to *Via San Zanobi*, is the *Via Santa Reparata* formerly *Via del Campaccio*, so named because of the Jews' Cemetery here. Where the *Via San Zanobi* ends at the *Via Guelfa*, at the opposite corner is the Church of *San Barnaba* founded in 1309 in commemoration of the battle of Campaldino, won by the Guelph faction in 1289, in which *Dante* fought. It has been lately restored.

Church of  
San Barnaba

Near this church *Luca della Robbia* was born in 1388. The Virgin in terra cotta on the façade and the coat of arms of the Commonwealth of Florence are by *Della Robbia*. The

church was closed to the public until lately for the repairs, which it greatly needed.

Walking through the *Via Panicale* (the continuation of *Via San Zanobi*) we find the building opposite the Church of St. Barnaba which is the Factory of Tobacco. At the end of the *Via Panicale* we find a large square, whose centre is occupied by a glass and iron building. It is the central market of Florence. After stopping just to glance at the open-air restaurants -



Tabernacle by G. Della Robbia (*Via Nazionale*)

where in large frying - pans of oil, are fried fish, vegetables, etc. which are sold for a few pennies to the poor people - we pass through the *Via Chiara* (where at No. 6 *Benvenuto Cellini* was born) to the *Via Nazionale*, and walk up to the \*\* tabernacle placed between two pretty fountains. The order for this beautiful terra cotta work, representing the Holy Family with St. James and other saints, richly ornamented with figures and heads, was given by the *Potenza del Regno di Betlemme* (Note F) to *Giovanni della Robbia* in 1522. The *Via Nazionale* from this tabernacle up to the *Via Guelfa* was formerly called *Via Della Robbia* because this family had their houses and studio here.

Walking through the *Via dell'Ariento* (opposite the Tabernacle) we again come to the *Central Market* (*Mercato Centrale*) built in 1874 by *Mengoni* (the architect of the *Galleria* in Milan). This building was for a long time against the taste of Florentine merchants, who could not leave their old market with its unhealthy but picturesque narrow streets. The New Market was kept closed and used for floral exhibitions until the demolition of the old one; then the merchants were obliged to transfer their shops to the new building. Large, airy, with plenty of water, good drainage and cool cellars, this market rivals those of Paris and Brussels and though a large building, it keeps the elegant and light style characteristic of Florentine Architecture.

We will walk through the *Via S. Antonino*, one of the streets facing the three principal gates of the Market. This second street to our left is *Via dell'Amorino*, so named after a romance by *Machiavelli*. All the block of houses to our right was formerly a convent for poor girls founded in 1646 by D. Eleonora Ramirez di Montalvo. When this convent was transferred first to Sta. Agata in *Via S. Gallo*, and afterwards to the convent of Ripoli in *Via della Scala*, this building was changed into private dwellings. At No. 13 is the house called *\*\*dei Cartelloni* (*Of the placards*). It belonged to Vincenzo Viviani, astronomer and favorite pupil of Galileo. A bust of Galileo is over the door and inscriptions in his honor are placed on either side. Galileo left to *Viviani* his library. The latter received a pension from Louis XIV of France and with that money he was able to buy and rebuild the house. His gratitude is recorded in another inscription. He died in 1702 at eighty years of age.

The irregular space, at the foot of this street, which forms the *Piazza Vecchia di S. M. Novella*, was once the usual meeting place for both the Guelph and Ghibelline factions. During the French occupation, the guillotine was raised here. It is now called *Piazza dell'Unità Italiana*. The obelisc in the centre was placed in honor of the soldiers who died in the wars for the Italian Independence. The street parallel to *Via Sant'Antonino* is the *Via del Melarancio*, so called from the pomegranates in the gardens here. The Palace No. 7 (formerly *Cerretani*) in the Piazza is occupied by the railroad offices; it contains some remarkable pictures: in the ante-room a ceiling with the judgment of Paris (XVIII century); in the gallery the \* ceiling is by *Vincenzo Meucci* (1743) and represents the interview in Venice between Frederick Barbarossa and Pope Alexander III, whom the *Cerretani* claimed as a member of their family. Although this interview took place in 1178, the costumes are modern. Notwithstanding this anachronism, the painting is very good. The large hall, built and decorated in 1650, gives an idea of the gorgeous display of the Florentine Aristocracy in their entertainment. In this Piazza was formerly a theatre called « *della Piazza Vecchia* » the standard theatre for Florentine comedy with *Stenterello*. This house was

The Central  
Market

Via del-  
l'Amorino  
567

Piazza  
dell'Unità  
568

frequented by all classes, from the Court to the most common people. When it was demolished, many a Florentine heart was filled with sorrow at the thought that one of the characteristic places of old Florence, which had seen so many merry hours, had disappeared; and *Stenterello* in his plays greatly inspired in the people the idea of Liberty.



Angel by Fra Angelico



## WALK VIII

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**Ponte Santa Trinita - San Iacopo oltr'Arno -  
San Felice - Santo Spirito - Il Carmine -  
San Frediano in Cestello - Ponte alla Car-  
raia - Lung'Arno - Viali - Cascine**



The *Ponte Santa Trinita* was named after the neighboring church (§ 543). It was built in 1321 under the rule of Lamberto Frescobaldi whose houses were near it. It had formerly nine arches. Having been damaged several times it was rebuilt in 1346 by *Taddeo Gaddi* with five arches. In 1557 it was swept away by a flood from the Arno and rebuilt by Cosimo I, after a design of *Ammannati*. It is built of hard stone and is the most graceful and elegant bridge in Italy. Its principal beauty consists in the very smooth curve of its three arches. This bridge is about 40,28 meters long. The arch in the middle is 29,19 meters wide, the other two are 26,27 meters wide each. The four marble statues of the seasons adorning it, are: Spring, by *P. Francavilla*; Summer and Autumn, by *Giovanni Caccini*; Winter, by *Taddeo Landini*. Approaching the bridge their effect is very beautiful.

They were placed here in 1608 for the wedding of Mary Magdalene of Austria with Cosimo II. Formerly carriages were not allowed to cross this bridge, the authorities thinking it too frail; but it has proved not only beautiful but strong.

In the XVII century the *Giuoco del Ponte* was held here. A marble slab, near the statue representing Autumn, commemorates the courage of a Frenchman, *Auguste Lachau*, who jumping into the Arno from this bridge saved a drowning man, on the 21<sup>st</sup> of December 1824.

Crossing the *Ponte Santa Trinita* we reach a little square called *Piazza Frescobaldi* from the Palace to the left which belonged to this family.

The Frescobaldi, of German origin, were all powerful during the XIII century. *Lamberto*, who first built the bridge of Santa Trinita in wood, was the same who bore the banner of King Charles of Anjou at the battle of Campaldino.

Although always taking part in all battles and distinguished for great valor, they were yet obliged to withdraw from public life, having awakened the jealousy of the Florentines. They took part in several conspiracies and

Ponte  
Santa  
Trinita  
569

Frescobaldi  
family  
570

were exiled from Florence, to which they returned with the Duke of Athens. They were reconciled with the people by joining the conspiracy led by the Bishop of Florence, *Agnolo Acciaiuoli*, to expel the Duke of Athens. But this lasted a short while and they finally retired from public life, greatly weakened by all these civil wars. Their arms were: three lilies on a horizontally divided ground, upper part gold and lower red.

It was *Dino Frescobaldi*, a friend of Dante who, when the great poet was exiled and his house sacked, was able to save the first seven cantos of the *Inferno*, and send them to Malaspina, where Dante had gone. The latter, who thought he had lost his manuscript, took courage and resumed the work which rendered him immortal. *Dino Frescobaldi* was a good poet, as was also his son *Matteo*, who wrote, in the beginning of the XIV century, some very good love songs.

This palace was given to the Monks of San Iacopo Sopr'Arno who, rebuilding it in a great measure, adorned the façade with stucco and the busts of the Medici. In 1703 it was given to the Fathers of the Mission called by the people « *Cuculi* » (cuckoos) having taken some one else's house as these birds take other birds nests. It was later used as the Ministry for the Navy Department of the Italian kingdom. It is now the girls High-school.

571

The first street crossing this little square is to the left *Borgo San Iacopo* leading to the Ponte Vecchio - and to the right the *Via Santo Spirito* leading to the Porta San Frediano.

## Church of San Iacopo Sopr'Arno

Church  
of  
San Iacopo  
Sopr'Arno

Turning into the *Borgo San Iacopo* we visit the Church which we find a few steps further on to our left. The canons of San Salvatore, called *Scopetini* from the hill of Scopeto where they lived, their monastery having been ruined during the siege (1529) were installed in the old parish of *San Iacopo Sopr'Arno*, to which they added a beautiful monastery with the gift of the Frescobaldi's houses and the protection of the Grand-Dukes Medici.

The church has a pretty romanesque vestibule of the XI century and is composed of the remains of ancient monuments; it is one of the 12 oldest churches in Florence. It was wholly rebuilt in 1580 with the convent attached to it, after a design by *Bernardino Radi of Cortona*. It was restored in 1709, when the stuccos inside the church were added. The campanile is by *Gherardo Silvani*.

It was in this church that the nobles, led by Berto Frescobaldi, held a meeting to protest against their exclusion from the Government by the popular party led by *Giano Della Bella* (1293), and where they determined to resort to arms rather than submit to the decree.

Inside there are a few good pictures. The altar-piece representing the Mission of St. James and above it a grisaille painting imitating a relief by *P. Dandini*. On the 4th altar to the right \* a dead Christ on the lap of the God the Father by *Francesco Conti*.

\* An exquisite choir of the XVI century. *Brunellesco* built the Cupola without any scaffolding, experimenting for his project for the Duomo. In the sacristy are some good little pictures of the XIV century. In this church was buried the painter *Starnini*, the Master of *Lorenzo Ghiberti*.



Almost opposite the church (No. 17) is one remnant of \*\* old Florentine towers, belonging formerly to the *Ramagliati*. The actual proprietor *Sorbi Perucco* placed above the door in 1830 a pretty Annunciation, one of the best works of *Luca*



*Della Robbia*, and decorated the façade with effective iron work. The *Novellucci* Palace, at No. 7, has a pretty court in the style of *Michelozzo*.

Returning to the *Piazza Frescobaldi* we will walk through the *Via Maggio*, the street continuing straight from *Ponte Santa Trinita*. The palace to the left, No. 7, is the *Firidolfi* palace, a branch of the *Ricasoli* family.

They were placed under the ban of the empire, having strongly defended Florence against the Emperor Henry VII in 1312. The last descendant, *Lucrezia* married, in this century one *Ricasoli* thus reuniting the two families after eight centuries of division. The only heir of the *Ricasoli* is now *Firidolfi-Ricasoli* who married *Donna Giuliana* the daughter of Prince *Cor sini* (§ 620).

This palace, not to be visited without a special permission, contains a library of about 10,000 volumes and remarkable Mss.

Via Maggio  
573

Firidolfi  
family

A chapel with oil-paintings on the wall by *Vasari* (1525) and a bas-relief in the style of *Rossellino*. Several *Della Robbia's* ware. \* An ancient bas-relief representing the Rape of Proserpine; two Holy Families, by *C. Salviati*; the Gypsies by *Caravaggio*; one of the most appreciated works, by *Benvenuto*, the Samaritana, and other pictures by *Dürer*, *Del Sarto*, *Giorghione*.

The next two palaces are *Del Turco* and *Amerighi*.

Opposite these two houses, at No. 26, the palace decorated with graphytes and a hat carved in the architrave belonged to *Bianca Cappello*.

Bianca  
Cappello  
574

Bianca belonged to a very noble family of Venice. Opposite her house was the office of the Bank Salviati. She fell in love with one of the clerks, *Pietro Bonaventura*, a Florentine and, with the help of a maid, they used to meet every night in Bonaventura's room. But one night Bianca, returning home, found the door closed, and fearing discovery she escaped to Florence with her lover. Here, the family of the latter being very poor, she was obliged to do all the work in the house and led a very irksome life. *Francesco*, the son of Cosimo I, passing every day her house on the Piazza San Marco, on his way to the Casino Mediceo (§ 306) happened to see Bianca and fell desperately in love with her. After inquiring who she was, he asked his Spanish tutor, *Mondragone*, to help him to meet her. The meeting was accomplished through his own wife, who persuaded Bianca and her mother-in-law to drive with her, after which they all returned to the palace (§ 97) where Francesco was waiting. Bianca Cappello asked for protection against her own family, who had succeeded in getting from the Venitian Republic a reward for any one who should arrest or kill Bianca Cappello and Pietro Bonaventura. Francesco promised to protect her and from this first meeting began their great love for one another. Francesco bought the *Rucellai Gardens* (§ 534) for her and afterwards this palace. Pietro Bonaventura was employed at Court and a few months after the death of Giovanna d'Austria, the wife of Francesco, he was found murdered in a little passage near his palace. Then the two lovers were married. The Republic of Venice forgetting the decree previously issued and regarding Bianca Cappello only as the Grand-Duchess of Florence, declared her daughter of the Republic and of San Marco. Bianca called her own brother *Vittorio* to be sole adviser to Francesco I, thus so exciting the hatred of the Medici family that Francesco was obliged to dismiss him from his court. Meanwhile, Cardinal Ferdinando brother of Francesco I, not being elected Pope as he hoped, directed his efforts to the Grand-Duchy of Florence and one night both Francesco and Bianca were found dead at Poggio a Caiano (§ 527). The general belief, although denied by later historians, was that they had been poisoned by the cardinal. Ferdinando who was then in Florence, took the control of Government and ordered the corpse of the unhappy Bianca to be buried among the poor of San Lorenzo, all her coat of arms to be pulled down, and her portraits destroyed, so that nothing should remain to show that she had once been a Grand-Duchess of Tuscany. The son of Francesco and Bianca, the prince *Antonio*, was deprived of his right to the throne and escaped persecution only by leading a life of retirement in Florence.

575

*Giuliano Dani*, the favorite, of the last Grand-Duke Medici, *Gian Gastone*, also lived in this house.

At No. 28 is the palace formerly belonging to the count *d'Elci* whose rich collection of books is now at the *Laurenziana* (§ 203).

At No. 15 is the *Ridolfi* palace with several good artistic works: a Madonna by *Filippo Lippi*, the portrait of Cardinal Niccolò Ridolfi of the school of *Raffaello*, and a bronze crucifix attributed to *A. del Pollajolo*.

Possessing the Castle of Bagno in Val d'Elsa, the **Ridolfi** were a family illustrious in science and in the army. Allied to the Medici by marriage, they had great power. They built several hospitals, palaces and chapels and had 27 « *Gonfalonieri* » and 95 « *Priori* » (Note A). **Lorenzo Ridolfi** was ambassador at Venice in 1425 and had the almost unique honor of being five times appointed « *Gonfaloniere* » to the Republic. **Piero Ridolfi** was made Count Palatine by his brother-in-law Leo X. There are now several branches using different coat of arms. The principal one consists of a golden mountain crossed by a bent sinister red band on an azure ground. The father of the actual Marquis **Ridolfi**, was a great promoter of agriculture in Tuscany and a most patriotic statesman of Florence during the difficult period preceeding the annexion of Tuscany to United Italy. The marble inscription in the vestibule records that in this palace the same Marquis **Cosimo Ridolfi**, in 1819, at his own expence, opened a Lancasterian School. The year before he had already opened a very good lithographic establishment.

Ridolfi  
family

At No. 36 is the house where the Architect **Giulio Parigi** had a drawing Academy much frequented by the nobles, who entered the army.

The four streets to the left (*Via dello Sprone, Vellutini, Velluti* and *Squazza*) lead to the *Via Guicciardini* (§ 654) crossing *Via Toscanella* where an ancient well marks the site of the house where, tradition says, **Boccaccio** was born.

576

The *Via Velluti* and *Vellutini* marks the spot where the **Velluti** family resided.

The **Velluti** came to Florence in 1100 and when they increased in riches one **Buonaccorso** began to build houses and open a street in one of his fields. The street was named *Maggiore*, later abbreviated to *Maggio*. This family numbered among the *Popolani* (Note B). During the Ciompi riot, they had great authority under the Republic and **Domenico Velluti** in 1382 was Ambassador to Charles king of Naples. They had 29 « *Priori* » and 7 « *Gonfalonieri* » (Note A) and during the siege **Raffaello Velluti**, being *Pallesco*, was appointed by Clement VII to the *Ottanta*. They later inherited the wealth of the *Zati*, whose houses extended from *Via de' Velluti* to *Via Squazza*. Now this family has added the name of Dukes of San Clemente from the great possessions they have in Sicily and Naples (§ 484).

Velluti  
family

In this part of the *Via Maggio* was formerly held a public fair called *di San Martino*.

The first street to the right is *Via Michelozzi* leading to *Piazza Santo Spirito*. That to the left is called *Sdrucciolo dei Pitti* because leading to the Pitti palace.

577

The *Via Michelozzi* is so called from the ancient palace of this family with the overhanging upper story supported by brackets.

This family is second to few in grandeur and antiquity, having taken part in the first Magistracy of the Republic in the XIV century. **Giovanni** belonged to the Dieci (Note A) in 1406. **Bartolommeo** was deputy in 1433 with **Averardo de' Medici** for settling differences in the province of Pisa - and **Lorenzo**, being greatly attached to the Medici, was imprisoned when they were chased for the third time.

Michelozzi  
family

It is the general belief that the sculptor and architect **Michelozzo Michelozzi** belonged to this family. Their coat of arms was: a bent shield, the upper part a red mountain and a gold star on a white ground, the lower part a white mountain on a red ground.

The next street to the left, *Via de' Marsili* leads to the *Piazza Pitti*. At the corner of *Via Maggio*, at No. 37, is the house of the architect **B. Buontalenti** where **Poccetti** made his first attempts at painting frescoes. Here **Buontalenti** received the

visit from *Torquato Tasso*, who had come on purpose from Ferrara in order to thank him for the beautiful scenery he had drawn for his pastoral « *Aminta*; » having thus greatly contributed to its success.

At No. 42 is the ancient *Corsini Palace*, the first home of this noble family (§ 620) when they came to Florence. *San-t'Andrea Corsini* was born here in 1301. It is now a police-station.

At No. 41 was born the poet *Giovanni Lami*, called « *il Lasca*. »

At No. 46 was born in 1816 the lawyer *G. Mantellini*, an excellent writer of legal works, Deputy to Parliament.

Casa Guidi

578

The *Via Maggio* ends with the *Piazzetta San Felice*. At the corner between *Via Maggio* and *Via Mazzetta* is the « *casa Guidi* » where lived and died the celebrated poetess *Elisabeth Barrett-Browning*, too universally known by every English reader to require a biographical notice. She died here in 1861 and is buried in the Protestant Cemetery in Piazza Donatello (§ 485).

Formerly in the middle of this Piazza was a column commemorating a victory of the Medici at Marciano in 1554 over *Piero Strozzi* and which decided the fall of Siena. It was removed in 1838.

## Church of San Felice

Church of  
San Felice

579

The church was built about the X century outside the gates of Florence. It first belonged to the monks of St. Sylvester of Nonantola, who gave it in 1413 to the Camaldolensi. In 1552 the Dominican nuns of St. Peter Martyr took it. It also afforded protection to unhappy wives flying from their husbands.

*The Choir* for the nuns, above the entrance door, is supported by Doric columns. A beautiful Giottesque Crucifix is attached to it.

To the right of the entrance: 1st altar: a much damaged fresco of the school preceding *Masaccio*.

6th Altar on the right, 2d from High Altar: *Ridolfo Ghirlandajo*, with the aid of *Michel*: Madonna and Child with Saints. In a lunette above, the Eternal giving his benediction. A good picture, greatly injured by restoration.

In the 7th Altar to the left is a \* great fresco by *Giovanni da San Giovanni*, very much faded but still showing a good composition. It represents San Felice relieving St. Massimo who was dying of hunger and thirst. The Angels gathering the grapes are by *Volterrano*.

In the 6th Altar to the left dedicated to the Holy Wafer, within a lunette is a Madonna brought here from the entrance where it is said to have wrought miracles during a plague. A beautiful marble arch with delicately carved foliage encloses the whole. A Triptych, by *Neri di Bicci* (1467); to the right: St. Augustin and St. John Baptist; to the left: St. Julian and king St. Sigismond.

5th Chapel \* *Empoli*, Madonna surrounded by little Angels showing the Child to St. Hyacinthe.

1st Altar to the left attributed to *Piero di Cosimo*, St. Roch in the centre, St. Anthony (left), St. Catherine (right) and three little stories referring to them.



In this church are buried (1542) the Abbé Basilio Nardi, for 39 years soldier of the Republic; the painter Subtermans; the sculptor Piamontini; the two architects Parigi; the Irish count Tyrrel (1753), a too intimate friend of the dissolute Gian Gastone, and the painter Gabbiani (1726).

We will turn now into *Via Mazzetta* and reach *Piazza Santo Spirito*, which after 1452 was the centre of the fair of San Martino, for woollen goods, which extended to *Via Maggio*. Before reaching the *Piazza Santo Spirito* we find a street called *Borgo Tegolaia*, through which we walk, as it also leads to *Santo Spirito*, to see the house at No. 30 where *San Filippo Neri* lived as a baby with his nurse. No. 20 belonged to the Spanish Nation. The beautiful *Piazza* has a pretty square in the centre planted with flowers and providing a delightful resting place after a long walk.

At No. 11 \* is the imposing *Palazzo Guadagni* formerly *Dei* and actually *Dufour-Berte*. One of the finest and best preserved specimen of the Florentine architecture of the XV century; square, with arched windows and a beautiful upper loggia supported by columns and a projecting roof. It is an excellent work by *Cronaca*. Very elegant « Fanali, » (Lanterns) similar to those on the *Strozzi Palace* (§ 90) hang on the corners. Very pretty is also the court of the school of *Giuliano da San Gallo*. The anteroom on the first floor has the ceiling in carved wood.

The *Guadagni*, a family dating from 1204, included 11 « *Gonfalonieri* » and 20 « *Priori* » (Note A). One *Bernardo Guadagni* voted for the exile of Cosimo the Elder, who on his return treacherously seized the son of *Bernardo*, who had made his escape and condemned him to be beheaded. But the *Guadagni* were more celebrated in France than in Florence, where one branch settled and where they enjoyed great privileges at court.

The arms of the *Guadagni* consist of a gold cross with indented edges on a blue ground.

Piazza  
Santo  
Spirito  
580

Guadagni  
family

## The Church of Santo Spirito

The hermits of St. Augustin, living in the convent of S. Matteo di Montici, came towards the middle of the XIII century to the neighborhood of Florence. Having bought a vineyard from the Velluti (§ 576) and being greatly helped by public and private alms they built a monastery and a church, dedicated to the Holy Spirit, which later gave its name to the part of the town on the opposite side of the Arno. The Church was soon found to be too small and the families of this side of the river, wanting to follow the example of the other quarters of the town, with the help of the Republic, in 1397 ordered a church to be erected in honor of Saint Augustin, commemorating the Victory won by the League in Lombardy. *Filippo Brunelleschi* was appointed architect for a new building, which he began in 1433. He wished the church to face the Arno, but the Cap-

Church  
of Santo  
Spirito  
581

poni having their houses along the river, were opposed to this plan so that it was altered. At the death of Brunelleschi, in 1446, the church remained unfinished.

In 1480, on the occasion of a visit of Galeazzo Maria Sforza, Duke of Milan, who had come with his wife in fulfilment of a vow, a great display was arranged for Easter Sunday in this church, during which the building took fire and was completely destroyed. It was rebuilt 24 years later after the somewhat modified design of *Brunelleschi*.

This beautiful building so simple and so elegant, notwithstanding some faults made by the successors of the work of *Brunellesco*, was finished in 1487.

The church has no façade and happily the project made in 1792 was not put into execution, being quite opposite to the ideas of Brunelleschi who planned a very simple façade. The church is raised on a flight of steps which continue round the façade and the eastern side, where can be seen the arms of the families which contributed in the building of the church. To the western side of the church is the convent, now used as barracks.

## Interior

582

The interior is very grand in its immense space, simple architecture and beautiful proportions. It is in the form of a Latin cross, 97 metres long and 58 wide in the transept. The aisles are carried round the nave and the transept by a line of handsome Corinthian columns of *pietra serena*. Brunelleschi copying the Church of St. Apostoli (§ 630), which he admired so much, raised the side altars a step above the pavement; this is considered a defect.

The architecture of the entrance and of the sacristy doors is by *Salvi d'Andrea* (1487). There are some beautiful stained glass windows of the school of *Raffaello*; \* the central rose-window of the façade, representing the descent of the Holy Spirit is remarkable.

The cupola was built, by *Salvi d'Andrea* (1482). \* The belfry, so much admired for its perfect proportions, is by *Baccio d'Agnolo* (1566). Walking around the church beginning at the right we find:

## Right aisle

583

*Right aisle:*

1st chapel. *Pier Francesco Toschi*, a pupil of *Andrea del Sarto* († 1567); Assumption of the Virgin with Saints. Very good in drawing.

2d chapel. A marble copy of the Pieta, by *Michelangiolo* (Saint Peter, Rome), attributed by Vasari to *Nanni di Baccio Bigio* (1549), although around the girdle of the Virgin may be read the following words « Jo. Lippus St. ex imitatione, faciebat. » The bas-relief, Jesus and St. Veronique is modern, by *E. Santerelli*.

3d chapel. St. Nicholas, statue carved in wood by *Nanni Unghero*, helped by *Sansovino* (generally kept covered); two painted angels at the sides, by *Franciabigio*.

4th chapel. *Stradano*, Christ driving the merchants out of the temple. Some are portraits of Jews living then in Florence.

5th chapel. Nothing worthy of remark.

Next to this chapel is a door leading to *Via del Presto* (§ 586).

6th chapel. *Passignano*, Martyrdom of St. Stephen.

7th chapel. *Baratta* from Carrara called *il Carrarese*, a pupil, of *Foggini*. The Archangel Raphael and Tobia's son. An excellent composition (1698) for which Ferdinando de' Medici gave the design.

We now enter the transept. \*\* Almost every picture frame and the altar-front are remarkable works of the XV and XVI century.

8th chapel. Nothing worthy of remark.

9th chapel. \* *Fra Filippo Lippi* (?), Cavalcaselle considers this picture to be in the style of Pollajolo - though not one of his best. It represents Santa Monica instituting the order of the Augustinian nuns. The twelve nuns surrounding her, of very marked countenances, are said to be portraits of ladies of the Capponi family, to whom this chapel belongs.

10th chapel. \* *Donatello* (?). In the tabernacle is preserved a statue carved in wood representing the Madonna, which can be seen only during the week between the first and second Sundays of September.

11th chapel. A Crucifix of the XV century saved from the fire of 1470.

12th chapel. \*\* *Filippino Lippi*. Virgin enthroned with St. Nicholas and St. Catherine. This chapel was founded by *Tanai de' Neri*, one of the fiercest enemies of Savonarola (§ 274). His portrait and that of his wife are at the sides of the two saints. In the distance can be seen Florence in the direction of the San Frediano gate (§ 602). One of the best paintings of *Filippino Lippi*. The whole is admirably drawn, the simple drapery is full of grace and the portraits of the donors are very natural.

13th chapel. St. Bernard, a fine copy of the original *Perugino* in Munich, by *F. Ficherelli*, also author of the two lateral paintings.

14th chapel. Belonging to the Capponi - behind the grating is the monument of Gino Capponi, constructed by order of Neri who was buried here with Piero (§ 484-504) (1457), by *Simone di Nanni Ferrucci*. Opposite, the medallion of Cardinal Luigi Capponi († 1659).

15th chapel. Two tombs of other Capponi.

16th chapel. *Aurelio Lomi*, The Adoration of the Kings and small historical subjects.

17th chapel. *Giotto's school* or *Agnolo Gaddi* (?), Madonna with four Saints on a gold ground. In this chapel is buried the literary critic Piero Vettori, who was born in Florence in 1499. The Grand-Duke Cosimo I appointed him professor of Classics, although the Medici were the constant theme of his satire. He died in 1565.

18th chapel. *School of Sandro Botticelli*, Madonna.

19th chapel. *Alessandro Allori*, Martyrs. The predella in Botticelli's style shows the Pitti Palace as it appeared when first built.

20th chapel. *Alessandro Allori*, \* The woman taken in Adultery.

21st chapel. A picture, by *Vignali*.

22d chapel. \* *Botticelli*, The Annunciation. A very fine work, with a predella by the same.

23d chapel. *Botticelli*, The Nativity and predella.

24th chapel. *School of Ghirlandajo*, The Virgin enthroned, St. Bartholomew, St. John the Evangelist.

25th *School of Piero di Cosimo*, Transfiguration.

26th chapel. *School of Ghirlandajo*? or *Piero di Cosimo*?, Madonna and Child, and two angels between St. Thomas and St. Peter.

Altar front by *Neri di Bicci*, St. Thomas and Jesus on a blue ground with flying doves.

27th chapel. \* The altar and the sculptures are early works by *Andrea Sansovino*, full of care in the details; balustrade dating from 1642.

28th chapel. *School of Perugino*, Cavalcaselle attributes it to *Perugino*. The subject is the Trinity adored by St. Catherine and Mary Magdalene. Jesus crucified leans in the arms of the Eternal; a bold composition. Something like it can be seen in the Church of San Iacopo Sopr'Arno (§ 571). The predella contains the Nativity, the Communion of St. Mary of Egypt and the Martyrdom of the Alexandrian Saint.

29th chapel. *Antonio Pollajuolo*? or according to Cavalcaselle *Piero di Cosimo* and *Cosimo Rosselli*. The Virgin enthroned with Saints.

30th chapel. \*\* An exquisite work dated 1505, supposed to be by *Raffaello Carli*, Virgin and Saints, Saint Lawrence, St. John, St. Stephen, St. Bernard holding the Devil in chains.

31th chapel. *Michele del Ghirlandajo*, Christ bearing the cross.



32th chapel. A Madonna and various Saints painted on a panel by *Fra Bartolommeo*. To the left, bust of Tommaso Cavalcanti, by *Montorsoli*. Opposite, that of Gian Battista Cavalcanti, who founded this chapel in 1562. An inscription informs us that all these marbles come from Egypt and England. Maddelena Antinori and Gian Battista Cavalcanti loved each other and were both murdered on the 25th of May 1652, the Antinori by her brother-in-law, and Cavalcanti by one Carnesecchi, an unhappy rival. As the chapels of the two families are adjoining, the two lovers were buried near one another.

33d chapel. Dei Chapel; the Virgin, St. Sebastian and other Saints, the copy by *F. Petrucci* of a painting by Rosso Fiorentino, now in the Pitti Gallery, No. 237 (§ 172), ordered by the Dei, because Raffaello had not finished the picture actually in the Pitti Gallery, No. 165 (§ 173).

The next door leads to the Sacristy. Above it is the Organ.

34th chapel. \*St. Anna and Saints, a very fine work in the style of *Fra Bartolommeo* and by some critics attributed to *Ridolfo del Ghirlandajo*.

35th chapel. *R. Manetti*, St. Thomas of Villanova.

36th chapel. Nothing worthy of Notice.

37th chapel. *Taddeo Landini*, a copy of the statue of Christ, by *Michelangiolo* in the Church of the Minerve in Rome.

38th chapel. *Toschi*, Resurrection.

The choir

584

The choir and the high altar cut the perspective of the church and on the whole spoil the effect, but considered apart they are a very striking work calling the attention, if not for the artistic merit, surely for their richness. They were made at the whole expense of the Senator Michelozzi and cost about 140,000 dollars (1600-1607). The choir has a screen of marble and bronze - and is richly decorated by statues by *Caccini* and his pupils *A. Ubaldini* and *Silvani*. The pyx in Florentine mosaic, pietre dure, is by *G. B. Cennini*. The high altar is finely decorated with bronze statuette and mosaics. The two silver lamps cost about 20,000 francs and were given by one *Frescobaldi*.

The Sacristy  
and the  
Cloisters

585

We will now visit the Sacristy (left aisle). \*\*The passage leading to it is by *Andrea Contucci da Sansovino*, with a design by *Cronaca*. It is a fine vaulted portico sustained by twelve columns. The only thing against it is that the divisions of the vault do not fall straight with the columns. The \*\*Sacristy is a noble and graceful octagonal structure with four corner niches erected by *Giuliano da Sangallo* after a design by *Cronaca* in 1489. Exquisitely delicate are the \*capitals with little figures, by *Sansovino*. It contains: St. Fiore healing the sick, made by *A. Allori* by order of the Grand-Duchess Christine of Lorraine. A wooden Crucifix of the *School of Giambologna*. A great cabinet dating from 1584. Above the door a fresco within a lunette representing St. Augustin near the sea-shore and the child teaching him the inexplicability of things. In the room next to the tribune is a pretty lavatory with a bas-relief.

The sacristy opens into the cloisters. The first one is by *Giulio Parigi*. In the middle is a statue of *Nicola da Tolentino*. She wall is adorned with frescoes by *Ulivelli*, *Baldi* and *Cascetti* representing saints of the Augustinian order. The second cloisters are by *Ammannati* (1564) the paintings by *Poccetti*. In these second cloisters is the \*\*Chapel of San Iacopo (the keys are kept by the sacristan and to enter the cloisters apply at the bar-racks at the corner of the Piazza Santo Spirito. No fee to the soldiers - fee expected by the sacristan).

This chapel contains several monuments to the Corsini \*\*two of them in Pointed style, with the statue of the dead person under a tabernacle, the whole richly decorated. One is to Neri Corsini († 1377) Bishop of Fiesole and founder of this chapel. Behind the tabernacle a fresco represents the Resurrection and two adoring Saints. The second one is to Tommaso Corsini († 1366) uncle of St. Andrea - great politician and juriconsult - the first who held the chair of jurisprudence at the Florentine University. This tomb was lately transferred here from San Gaggio. Under it the inscription and the fac-simile of the tomb of his wife, still at San Gaggio. The decoration in gold and colours of both the monuments, was restored after the old lines.

Another bust to Don Neri Corsini.

Martin Luther preached in this church when, as an Augustinian monk, he passed through Florence on his way to Rome. The library of the convent, where also Luther was inscribed, was scattered towards the end of the last century, when the French



suppressed the Monasteries. Among the valuable books lost, were the writings of Boccaccio bequeathed by him to the Augustinian Monks.

In this church are buried: *Niccolò Niccoli*, the illustrious hunter of Mss. († 1436); the literator *Anton Maria Salvini* († 1729), etc. Amongst the monks of this convent were *Fra Luigi Marsili*, buried in the Duomo (§ 23), *Fra Martino da Signa*, testamentary executor of Boccaccio.

Leaving the church we walk around the eastern side in the *Via del Presto*, so called from the pawn-broker's office situated in this street.

Death  
of Pietro  
Bonaventura

586

It was here that *Pietro Bonaventura*, husband of *Bianca Cappello*, was murdered (§ 574). *Cassandra Ricci*, widow of *Simone Bonciani*, was greatly in love with one *Cavalcanti*. But *Bonaventura* loved her too and caused the happy lover to be murdered. Not being discovered because protected by the Grand-Duke, he soon gained the favor of *Cassandra*. One of her nephews, jealous of *Bonaventura*, asked help from the Grand-Duke. The latter, tired of *Bonaventura* and also because a widower himself, he wanted his beloved *Bianca* to be free in order to marry her, secretly authorized the murder of *Bonaventura*. And so it happened. The following night *Cassandra* also was killed by her nephew who, after this second murder, took refuge with *Isabella de' Medici*, a sister of *Ferdinando I*.

The street ends with the *Via Santo Spirito* which runs parallel to the Arno. From the right we return to the *Piazza Frescobaldi*; turning to the left two streets cross the *Via Santo Spirito*, the *Via dei Coverelli* (leading right to the Arno left to *Via del Presto*) is so named from an ancient family having here a tower and houses. The second one, *Via Maffia* leads to the left in *Via Sant'Agostino* and *Via Mazzetta*.

Via Santo  
Spirito

No. 3 belonged to the *Vettori*, and still bears their coat of arms on the corner by *Maso di Bartolommeo*. Opposite, No. 4, with the \* pretty façade, belonged to the same *Vettori*. It was in this palace that the *Gonfaloniere Soderini* was imprisoned when he was taken from Palazzo Vecchio (§ 603).

The *Vettori* family was said formerly to belong to the *Capponi* family but it has been proved that there was no blood connection, but simply that of business. The *Vettori*, admitted to high Magistracy in 1320 had 5 « *Gonfalonieri* » and 48 « *Priori* » (Note A) until 1531. They were almost all obstinate partisans of the Medici, so that two *Vettori*, *Paolo* and *Francesco*, were the principal actors in the chasing of the *Gonfaloniere Soderini* (§ 603). *Paolo* later, after the election of Pope Leo X, went to Rome and appointed by him General of his Navy, was made a prisoner at Piombino in 1518. He was ransomed by the Pope. One member only of this family was against the Medici, the famous *Piero Vettori* (1499) one of the greatest men ever born in Florence. In 1527 he, great lover of Liberty, was one of the most zealous in the riots against the Medici. His fame, however, was gained by his pen rather than by politics; having made valuable additions to literature in his new translations of the classics. He gave a truer translation, than ever had been made before, of *Cicero*, *Aristotle* and many other Greek and Latin authors; he discovered and published the *Elethra* by *Euripides*. The coat of arms is a bent shield, black over silver, with three gold lilies on blue stripes.

Vettori  
Family

587

*Magdalene Vettori* succeeded, after a great struggle, in marrying *Lodovico Capponi* against the will of Cosimo I. So *Capponi* adorned the palace brought to him by this marriage, with decorations recording his success, wrote his wife's name and his own, and both their coats of arms with the motto « *optata* » surrounded by olive leaves. Inside, the large hall is similarly decorated and has frescoes by *Poccetti* representing facts from the lives of the most illustrious *Capponi*. The palace passed afterwards to the *Riccardi* and lately to the *Leonetti*. The unfinished façade has recently undergone some modifications which have not improved it. Still some of the original pretty architecture can be seen.

588

No. 5 was formerly owned by the *Machiavelli* and was restored in 1863 by the *Cav. A. Falardeau*. No. 6 formerly belonged to the *Segni*.

Segni  
Family

The *Segni*, associated with the *Niccoli*, had the same coat of arms consisting of a shield divided by a horizontal gold band with three roses on an azure ground. They had 42 « *Priori* » (Note A). To this family belonged the Historian *Bernardo*, who wrote a very good History of Florence, from 1527 to 1555, highly praised for its severe truth. His mother was *Ginevra* daughter of *Piero Capponi* (§ 484-504) and sister of *Niccolò*. At first he was employed in commercial business by his father at *Aquila*, but was in Florence during the siege of this city. He married *Costanza Ridolfi*, by whom he had 7 children. Cosimo I often employed him in delicate negotiations. He died in 1558 and was buried in Santo Spirito.

Nos. 11-13 belong to the Count *Angiolo Frescobaldi*; there is a good collection of paintings by *Mantegna*, *Giovanni da San Giovanni* and others.

The house No. 15, with frescoes by *Poccetti*, formerly belonged to the *Pitti*. Further on is the house (No. 34-56) where *Francesco Ferrucci* was born.

Ferrucci  
Family  
589

The *Ferrucci* came to Florence from Arezzo, and have always been men distinguished for their political ability. It is believed that Pope Boniface VII (974-985) was of this family. Tuccio, who in 1299, was their first « *Gonfaloniere* » (Note A) was ordered to continue the construction of the third circuit of walls commenced in 1245 and put off on account of the civil war (Note H). Many other illustrious men belonged to this family of whom the last died in 1608 - but decidedly the most distinguished member was *Francesco Ferrucci*.

As a young boy *Francesco* was employed in commerce, rather against his will, as he much preferred a soldier's life. In 1527 he was appointed by *G. B. Soderini* Commissary for the Florentine Republic in the Army of the League and greatly distinguished himself. He was wounded and made a prisoner. When he came back to Florence, he was continually employed by the Republic in delicate transactions of State. During the siege, *Francesco* was appointed Captain of the Florentine army to the dismay of the traitor *Baglioni*, who knew his valor. After many battles, he was sent to the rescue of the Fortress of Volterra, which had fallen into the hands of the Imperialists and where so many Florentine families had taken refuge. *Ferrucci* succeeded in taking it. *Maramaldo* and the *Marchese del Guasto*, at the head of a large army, again attacked Volterra, but without success as *Ferrucci*, although wounded, directed the defense of the fortress. But while the latter was thus fighting for the Florentine Republic, the traitor *Malatesta Baglioni* secretly informed the Prince of Orange of all the plans of the Florentines, so that he might cut off the food supplies sent to Florence. The unhappy Florentines called back *Ferrucci* to help them. The great Captain decided to return to Florence, bringing fresh troops and provisions by way of Prato and Pistoja, to avoid meeting the Imperialists. Of this plan *Baglioni*

again advised the Prince of Orange, and when *Francesco Ferrucci*, after having been ill for two weeks in Pisa, arrived at Gavinana, 17 miles distant from Pistoja, he found himself surrounded by the enemy. Undaunted, he said to his soldiers: « *Come! Where you will see the point of my helmet, there is the danger. Follow your captain.* » The battle that ensued was terrible. The Prince of Orange was killed and the Florentines began to shout « *Victory, victory,* » when a new band of troops came to reinforce the enemy. A Captain asked *Ferrucci* if he would not surrender, he answered "No", and threw himself into the midst of the battle in which he was mortally wounded. Nearly dead he was carried before *Fabrizio Maramaldo*, who stabbing him with his dagger said: « *You are finally here, are you? drapier! I have not yet forgotten Volterra.* » Gathering all his strength in the final effort *Ferrucci* cried « *Coward! Traitor! You kill a dead man!* »

So died the great captain, the last champion of Florentine Liberty. He is buried at Gavinana, and his glorious name is recorded by a marble slab placed there by another illustrious Italian, *Massimo d'Azeglio*.

Nos. 31-33 are the well known *Palazzo Rinuccini* built by *Cigoli* and *Silvani* in the style of *Ammannati*. Inside is a pretty little theatre sometimes rented for private theatricals. Above the door is the coat of arms of the *Pecori* (§ 58) to whom the palace formerly belonged.

The *Rinuccini* come from Cona in the Valdarno. Their ancestor *Lapo di Rinuccini*, a popular man, was delegated in 1287 to treat with the Guelphs chased from Arezzo. From him descends a great and rich family of many different branches, every member of which excelled in diplomacy or literature. The history of this family is included in a long series of embassies and diplomatic missions, all executed with great zeal and ability and in a long catalogue of famous literary works. The *Rinuccini* family reached the zenith of its glory in the XV century. Their arms consist of a bent shield with a row of azure lozenges and above a red label on a white field.

Rinuccini  
Family

The *Via Santo Spirito* ends with the *Piazza Soderini*, to the right leading to the *Ponte alla Carraia*.

The continuation of *Via Santo Spirito* is *Via San Frediano*, which leads to the *Porta San Frediano* (§ 602).

To the left is the *Via dei Serragli*.

The *Serragli* after whom the street was named, descended from the *Obriachi* who came from Genoa. They were very rich and had 6 « *Gonfalonieri* » and 22 « *Priori* » (Note A). The arms of the *Serragli* were a shield divided perpendicularly, to the right three horizontal red lines on a gilt ground and to the left the same in opposing colors.

Serragli  
Family

591

At No. 6 is the great palace *Magnani-Ferroni*, a good building in the renaissance style and one of the finest palaces in the city, built after a design by *Zanobi Del Rosso*. At No. 5 is the palace *Antinori* a branch of the Duke of Brindisi family, former administrator of the properties belonging to the Lorraine family in Tuscany. It is now occupied by the *Valdesian Evangelical Church*.

All the palaces to the left on the lower part of this street belonged to the *Serragli*; further on were those of the *Salviati*, the great and powerful family who were always against the Medici and whose most celebrated member was *Francesco*, the Archbishop of Pisa, who joined the *Pazzi* conspiracy (§ 28). They descended from a physician in the XIII century called *Maestro Salvi* and included 21 « *Gonfalonieri* » and 63 « *Priori* » (Note A).

Salviati  
Family

The first street crossing the *Via dei Serragli* to the right is *Via Santa Monaca*, which leads to *Piazza del Carmine* and to the left *Via Sant'Agostino* leading to *Piazza Santo Spirito*.

Via  
de' Serragli

592



This corner is called « *Canto alla Cuculia* » because here at one time the gardens of the *Velluti* (§ 576) were frequented by the cuckoo, and in the palace at No. 17 the *Dati* (an ancient and literary family) had formed an Academy of learned scholars well known by the name of *Società Cuculiana*.

In the *Via Sant'Agostino* No. 1, in the palace of the *Marquis Della Stufa*, is one of the best portraits of Michelangiolo attributed to *Bugiardini*.

Coming back to the *Via de' Serragli*, at No. 104, is the place formerly occupied by the convent of the *Convertite*, which offered a shelter to fallen and penitent women. It was greatly helped by the Grand-Duchess Maria Maddalena.

In the second street crossing the *Via de' Serragli* is the *Via della Chiesa*, where at No. 93, in the house of the *Count Galli-Tassi* is the peculiar picture by *Lorenzo Lippi* representing the 17 children of *Agnolo Gaddi*.

Coming back to the *Via de' Serragli* we find the *Via del Campuccio* and further on the *Via Santa Maria*.

At No. 101 is the popular little Theatre *Goldoni* on the site of the convent called *d'Annalena*.

Annalena

593

A few words for the dramatic story which gave origin to this convent. *Annalena*, the orphan daughter of *Galeotto Malatesti*, count of *Valdeppio* and *Maria Orsini* of Rome, came when a child to Florence as ward of *Attilio di Vieri Medici*. When *Cosimo « il Vecchio »* (§ 218) came back to Florence, he brought with him, as general Captain of Florentine troops, *Baldaccio* of *Piero d'Anghiari* count of *Anquillara*, who in 1435 was made a citizen of Florence and to whom was given a house behind the present Church of *San Firenze* (§ 406) and the young *Annalena* as a wife. He was not only a valorous soldier, but a very handsome man, so that *Annalena* fell desperately in love with her husband, who also cherished her tenderly. *Annalena*, during one of the long absences of her husband, in the frequent wars of that period, lived in a large house which she possessed on the site of this Teatro *Goldoni*, where she largely entertained her own and her husband's friends. One of them, *Bartolommeo di Giovanni Orlandini*, fell in love with her and dared to be impertinent. *Annalena* asked the protection of *Cosimo*, who unwilling to lose either *Orlandini* or *Baldaccio* who were both his partisans, sent the former to *Marradi* to defend the passage of the *Appennines* against the Army of the Duke of Milan. *Orlandini* at first sight of the enemy, took flight, so that the Milanese Captain *Niccolò Piccinino* passing by *Fiesole* after crossing the whole *Mugello*, was able to approach the walls of Florence. *Baldaccio*, indignant at such conduct, wrote a violent letter to the Signoria of Florence severely censuring *Orlandini*. The latter was not punished, because *Cosimo* in the face of the great danger overwhelming Florence, did not allow any civil strife. *Orlandini* being, after this, despised in Florence, swore to take revenge on both *Baldaccio* and his wife. Meanwhile *Baldaccio* succeeded in defeating *Piccinino* at the battle of *Anghiari*, and after peace was concluded with the Duke of Milan in 1441, both the Florentine Captains *Neri Capponi* and *Baldaccio d'Anghiari*, were received in triumph by Florentines and became influential in their city. This aroused the jealousy of *Cosimo « il Vecchio »* who, when the new Signoria was to be elected for the months of September and October in 1441, succeeded in having appointed to this office only the enemies of the two Captains, among whom was *Orlandini*. The latter began to accuse *Anghiari* of treason, bringing forward many reasons, which by the influence of *Cosimo* were received as good; and so the unfortunate *Baldaccio* was called one day into the Palazzo della Signoria (§ 110) and there treacherously murdered. He was buried in the Church of *Santo Spirito* and when the pavement was restored, his funeral stone was removed with many others to the cloisters near *Via Majia*. The property of *Baldaccio* being confiscated, the unhappy *Annalena* was deprived of every thing. Much of her



former wealth was restored to her, however, by the influence of her brother-in-law. After the murder of her little son, she devoted herself to the foundation of a Home for unhappy widows, into which she retired after having refused other offers of marriage. And thus originated the convent of *Annalena*.

A part of this convent being pulled down by Cosimo I, the Grand-Duke, for the fortifications he was building around Florence, and afterwards being suppressed (1808), it was converted into a theatre with a large hall, gardens and dwelling houses, after design by *Giuseppe Del Rosso*.

It was in this convent that in 1494 the little child Giovanni de' Medici, afterwards the father of Cosimo I (§ 229) was hidden, disguised in girl's clothes.

Almost opposite are the beautiful and spacious *Torrigiani* gardens, where is the high tower alluding to the arms and name of the family (1821) and the Monument to the botanist *Micheli*, who had given to him here a portion of ground for his experiments. To visit the gardens apply at the *Torrigiani Palace* (§ 642).

This street ends with the *Porta Romana*. Retracing our way through the *Via de' Serragli* we turn into the *Via Santa Monaca*.

Torrigiani  
gardens

594

Via Santa  
Monaca

When *Baldaccio dell' Anguillara*, of whom we have spoken above, was fighting against the *Piccinino*, some nuns of Castiglione of the Agostinian order obtained from him a safe passage into Florence, under the guide of Sister *Iacopa Dei Gamberani*, a woman generally believed to be a saint. *Ubertino de' Bardi*, whose wife Caterina was greatly attached to Sister *Iacopa*, received the nuns into his own house and, having bought a piece of ground called the *Albergaccio*, founded the convent of *Santa Monaca*, which gave the name to the street. One day, to the horror of all Florence, the scandal spread that the holy Sister *Iacopa* had run away with the monk *Fra Iacopo da San Miniato*. The reader must remember that previous to the council of Trent the Monasteries and Convents were less strict in their regulations, and that every nun and monk was allowed to leave the monastic life. But after this event the convent did not lose any of its popularity and after the *Bardi* (§ 638) it was helped by the *Capponi* (§ 484). Here died the unhappy *Cammilla Martelli*, second wife of Cosimo I (§ 236).

This convent, suppressed by the French rule, was granted in 1834 to a religious society which, at the instigation of Count *Piero Guicciardini*, and with the philanthropic help of citizens, opened here (No. 7) a children's Asylum.

At No. 2, where is a tabernacle painted in 1427 by *LoRENZO de' Bicci*, lived the painter *Fabre* and later the sculptor *Santarelli*. It was then ceded to the Royal House and destined as an office of the Order of Knights of San Maurizio. On that occasion Count *Luigi Cibrario* had the tabernacle cleaned, and the name of the artist written beneath. It is a very good fresco representing the Virgin and Child and several Saints at the sides. The house was lately sold by the Order.

The street crossing the *Via Santa Monaca* is *Via d'Ardiglione* where, at No. 34, *Fra Filippo Lippi* was born. The *Via Santa Monaca* ends at the *Piazza del Carmine*.

## The Church of the Carmine

Church  
of the  
Carmine

595

The Church and Monastery of the Carmine were founded by one *Cione Tifa di Ranieri Vernacci* (1268) a great admirer of the Carmelites. The architect is unknown, but both Church and Convent being very large, were unfinished until 1475. The



Perspective plan of the Brancacci Chapel

Soderini, Manetti, Nerli, Ferrucci and Serragli families greatly contributed to the erection of the church which was almost entirely destroyed by fire in 1771; the Brancacci chapel and the sacristy alone being saved. In the same year, it was restored to its present form by the architect *G. Ruggieri* and after his death by the architect *G. Mannajoni*, chiefly at the expense of the Marquis L. Niccolini.

The interior of the church is spacious and lofty, in the form of a Latin cross. There are five altars on each side of the nave.

Over the first altar to the right is a good picture by *Poccetti*, representing the Eternal appearing to the Virgin, who is mourning over her dead Son.

On the third altar to the right is a \*Crucifixion, by *Vasari*.

On the fourth, the Visitation, by *A. Lomi*. Between the fourth and fifth altars a door leads to the cloister.

On the fifth, the son of Tobias curing his father, by *Poccetti*.

The southern transept (to right) contains the \*\*\* Brancacci chapel. The frescoes in this chapel were begun by *Masolino*, and his pupil *Masaccio*, when still young but already a great artist, worked at them. After the death of the master (in Rome), *Filippino Lippi* continued and completed the work.

Brancacci  
Chapel

596

Critics differ as to which of these frescoes was painted by *Masolino* and which by *Masaccio*. C. and C. even deny that the former painted any. In accordance with the judgement of *Borghini*, *Lanzi*, *Gaye*, *Rosini*, *Rumhor* and others, the commentary made by *Milanesi* in the works by *Vasari* is a sure guide. These frescoes mark a revolution in art. *Masaccio* gave a great impulse to drawing and painting. *Vasari* says that the pictures made before his time were simply painted, but his are true and natural. *Mengs* says that in the frescoes of the Carmine, the expression of the heads is Raphaellesque (*Raffaello* studied these frescoes a great deal and copied them seven times). The nude, a great difficulty always in every epoch of art, is designed with true art. The dresses show the limbs under them, and in their simple folds have a charming grandeur. *Masaccio* surpassed all other artists in expressing the most hidden sentiments. He was the first to depart from the conventional mode of representing landscape, and to attempt to imitate nature in his hills, mountains and clouds.

These paintings were studied by all the great artists as *Perugino*, *Leonardo da Vinci*, *Fra Bartolommeo*, *Raffaello*, who owed to them the inspiration for his Loges and his St. Paul preaching at Athens.

The Martyrdom of St. Peter, and Peter and Paul before the Proconsul according to *Gaye* and *Burci* are by *Filippino Lippi*. (1 A B) *Rosini* and others attribute them to *Masaccio*.

Descriptions  
of the  
frescoes

597

Without noticing the anachronism in the costumes, the expression of each figure is astonishing. *Raffaello* could not have done better. The figure representing Seneca shows how, though shaken by the arguments of St. Peter, he is trying to find in his mind new sophisms to meet his arguments. The head of the Magus is a master-piece. The form of the mouth, the falling cheeks clearly show the swindler, the lascivious man. The one representing Burro shows the courtier who was able to make Nero tremble. St. Peter here is the man resolute to tell the truth even in danger of death. In St. Paul we see the dignified tranquillity of him who is confident of his immortality. These surrounding Nero, are true types of courtisans of every age. In this fresco the young man with a small cap over his rich hair is *Filippino*, the older one seen almost in profile with a bold front and a high bonnet, in the form of a cone, is *Pollajuolo*. In the Martyrdom of St. Peter (A) the expression of the executioner, almost fearing lest the centurion should succeed in converting the Saint, is very good. It contrasts with that of the Centurion who looks sorry to be present at this trial and is astonished by the solemn calm of the Apostle near to death.

According to *Gaye* in the fresco of the Raising of the Child (2 C), the child and the ten persons surrounding him are by *Filippino Lippi*. The rest is by *Masaccio*, as it is supposed to be the last he painted.

Some say it represents the resurrection of Eutycus at Troas - *Vasari*, that of the king's son, the nephew of the Roman Emperor Theophylus, who sits on a throne to the left with a sceptre in his hand. Simon Magus, probably the bearded figure lifting both hands behind the kneeling apostle, had challenged Peter and Paul to restore the dead youth to life. He first attempted and failed, the bones and skulls lying on the ground having been used in his incantations. The apostles instead raise the youth by a simple prayer. To have put this fresco in the same composition as Peter enthroned (2 D) might perhaps signify that while, during their life, the apostles through the power of the divine Spirit working in them, could restore the dead to life, thus, from their evangelic doctrines, raised the monastic orders which contributed so much by preaching, prayers and example to give life to the soul of men.

Perhaps some one might say that the spectators do not manifest great astonishment at the miracle accomplished, but one ought to remember that

at the beginning of the Christian Church, these miracles were often repeated. The anxious quietness reigning in a crowd awaiting some extraordinary event, the fear in those who wish that it should not succeed, the doubt of those who think it improbable, is well expressed in the different faces. Besides the exquisite drapery and the lively coloring which cut the monotony of the line, the figure of the young boy is exquisite and looks as if cast from life (it is said to be the portrait of the artist Francesco Granacci, a friend of Michelangelo). The fair child, half frightened, who presses to her breast the hand of her father is very pretty. This fresco also contains some portraits. The first head on the extreme left is Marco Soderini. The one with black mantle and cap, is the poet Luigi Pulci; the persons on each side of the monk's head are Piero del Pugliese, and Piero Guicciardini, the father of the great Historian. The Tribute money (3) according to Agincourt and others is by *Masolino*. *Gaye* attributes it to *Masaccio*. Perhaps the first imagined and began it, the latter finished it. The portrait, which according to *Vasari* should be of *Masaccio*, according to *Lasinio* does not look like that in the Uffizi. This has whiskers, small lips, a crooked nose, an ironical expression, while that in the Uffizi Gallery has quite a spiritual one. *Lasinio* says that the portrait most like that in the Uffizi is perhaps the figure behind St. Peter in the last row of the group. A head quite resembling that in the Uffizi is in the fresco of St. Peter before Nero, the last to the right of the observer, which according to *Gaye* is the portrait of *Filippino Lippi*. Note the contrast between the irritation on the face of St. Peter so well expressing the impetuous character of the apostle, and the dignified calm with which our Saviour points out to him what he has to do not to oppose civil laws. Observe the resemblance among the different heads of the apostles. This shows the deep study and historical truthfulness with which the artist used to paint, remembering that several among the apostles were brothers.

The fall of Adam and Eve, by *Masolino* (4).

The serpent looks voluptuously at the man; he knows he has already conquered the woman. Adam is hesitating, he tries to persuade Eve not to sin, but one can see by his feeble will that he is ready to yield. The look of Eve is veiled, as a cloud hiding the sun, taking away every ethereal expression because sin already exists in her soul. But don't forget to notice how the nude is modest, although tempted, and near their sin they have yet no notion of the tree of knowledge of good and evil.

The expulsion from Paradise, by *Masaccio* (5).

Michelangiolo copied this fresco and from it Raffaello took the celebrated figures of Adam and Eve in Rome. One is moved in looking at this painting so true is the expression and so deep the conception. One seems to hear Eve filling the earth with moans while filled with remorse, she flies away. The sorrow of Adam is more dignified but not less strong because kept hidden. Eve imprecates, begs, hopes. Adam is annihilated, as an oak by a shaft of lightning.

St. Paul visiting St. Peter in prison, by *Filippino Lippi* (6).

The drapery of St. Paul's dress is beautiful. Notice the sadness full of dignity of St. Peter and his pathetic glance at St. Paul.

Liberation of Peter, by *Filippino Lippi* (7).

The head of the angel is astonishing for ethereal beauty, with the eyes turned towards St. Peter.

St. Peter is perplexed and astonished. The brown figure of the sleeping soldier, with his bold expression, forms a good contrast.

St. Peter healing a cripple, by *Masolino* (8 E).

*Borghini* says that worthy of notice is the leg of the cripple so well designed with perfect shades in coloring. The anxiety of the unhappy one is wonderfully expressed and the apostles bend affectionately towards him without any effort or ostentation.

The face of St. John shows the apostle of charity and makes a good contrast to the serious character of St. Peter, who shows even in his face the possession of the Divine Spirit. The disdainful and haughty expression of the two young patricians to the right is full of truth. Although the background looks more like a view of ancient Florence and not appropriate to the scene, yet it is well painted.

St. Peter raising Tabitha, *Masaccio*, or according to *Vasari*, *Masolino* (8 F).

The look of the old man in the centre hiding his hands under his cloak has an extraordinary expression of wonder mixed with doubt. The last woman



to the right has an ethereal look and this figure alone shows *Masolino's* deep sentiment of beauty.

St. Peter and St. John healing the sick by their shadows, by *Masaccio* (12).

Earnestness and truth are combined in this fresco, the coloring is soft and agreeable, the draperies finely drawn.

St. Peter and St. John distributing alms, by *Masaccio* (9).

A scene full of truth.

St. Peter preaching, by *Masaccio* (10).

Notice the musing old man who seems frightened by the thought of the Future Life; the half sleeping woman near the other full of attention; the young man in the back ground who unwillingly listens to the sharp truth against his passions and is almost willing to answer; that Pharisee who maliciously looks at the Apostle with an expression of irony mixed with anger.

The monks introduced in this painting and to which St. Peter seems to address his sermon, show perhaps that as according to tradition, the Carmelite order was founded by Elijah, they could have been present at those preachings.

St. Peter baptising, by *Masaccio* (11).

Vasari greatly praises the naked youth to the right who is shivering from cold among others already baptized. *Lanzi* says that this figure formed an epoch in art. The figure on which St. Peter is pouring the water expresses devotion very well. Quite natural is the attitude of the one in the back ground who is undressing.

Behind the altar of this chapel is a Greek painting of the Virgin and Child brought from the East, said to have been painted by St. Luke. A small fee will induce the custodian to show it.

Next to this chapel is the Sacristy containing Giottesque frescoes, attributed to *Spinello Aretino* but more probably by *Iacopo da Casentino*, assisted by his pupil *Spinello*, representing scenes from the lives of St. Cecilia and her husband St. Valerian and their friend St. Tiburtius. They were discovered in 1858 and are greatly damaged. In the urn before the window are kept the garments worn by St. Andrea Corsini.

Sacristy

598

Behind the choir is the <sup>\*\*</sup>Monument, by *Benedetto da Rovezzano*; dedicated to the « *Gonfaloniere* » *Pietro Soderini* (§ 603) who died in exile and was buried in Rome in 1522. It is of an exquisite finish, the pall is of touch-stone.

In the left transept, the chapel opposite to the *Branacci* is dedicated to St. Andrea Corsini. At his birth in 1301 he was consecrated by his mother to the Madonna del Carmine. He entered the orders, became Bishop of Fiesole and after his death was canonized. The monks of the Carmine stole his corpse from Fiesole and had a tomb erected at the expense of the Corsini.

Corsini  
Chapel

599

In 1670 the family thought of building a chapel for their great Saint and the architect chosen was *Silvani*. The style is strange and overcharged. The reliefs are by *Foggini*. The one to the right represents the Saint helping the Florentines in the battle against *Piccinino*. To the left it represents the vision of the Saint. Above the monument is his apotheosis. The Eternal above is by *C. Marcellini*. The painted ceiling is by *Luca Giordano*.

In the left aisle the 1<sup>st</sup> altar belongs to the Pazzi.

Left aisle

600

On the 2<sup>d</sup> is a painting representing the Saviour and the Centurion, by *G. M. Butleri*.

On the 6<sup>th</sup> an Adoration of the Magi, by *G. Pagani*.

The ceiling of the church painted by *Stagi* (1780) is a remarkable work.

Near the door to the left is the tomb with a bust to the writer of fables *Luigi Fiacchi* (Clasio).

Entering the cloister by the door to the right, we see quite near the remains of a fresco by *Masaccio*, representing the Consecration of the Church. It was white-washed in 1600 and is almost destroyed now. Not far on the same wall is another fresco of a knight and a nun, who are presented to the Virgin by their patron-saint. It is attributed to *Giovanni da Milano*.

In this cloister, with a double loggia and Doric columns dating from 1490, is part of the old refectory containing a very good fresco, by *Allori*, the Last Supper. Judas sits to the right of the Saviour and not facing him as usually. The expression of each figure is good. The portrait of the artist is on the left.

In this cloister and Church are buried the architect *Manetti* (who wrote a very good life of *Brunellesco*), *Masaccio*, *Masolino*, *Poccetti*, *Tommaso da San Friano* and the *Foggini* and many other celebrities.

The suppressed Monastery is used now for barracks. Near the *Carminè* to the left is the *American Episcopal Church*.

Via  
S. Frediano  
Church  
of San  
Frediano  
in Cestello  
601

We now cross the *Piazza* and following the street opposite the church door, we enter *Via San Frediano*, turning to the left - as the right leads to the *Via Santo Spirito* (§ 586) and *Via dei Serragli* (§ 590). This narrow street is quite a popular one as here dwell the true type of the lower population of Florence. After a few steps we find to the right the ancient church of *San Frediano in Cestello*, whose principal entrance is on the Lung'Arno. It was built by *Ferri* in 1680. The choir has a pretty Madonna and Saints, by *Curradi*. The monastery attached to this church, is the one which belonged to the Carmelites and where lived and died *Santa Maria Maddalena de' Pazzi*, and which they exchanged with the Cistercensis monks (§ 490). These monks had their monastery enlarged, by *Silvani*. Since 1784 the Seminary of the Diocese has been here. There is still to be seen the cell and the well of St. Mary Magdalene de' Pazzi.

A little further on, turning into the little street to the left, we find the Market of San Frediano; the street opposite is the *Via di Camaldoli*, named after monks of Camaldoli who built here houses for the poor people surrounding their convent, transformed in 1621 into Poor Asylum.

We would not advise a lady to venture into this narrow dirty street, a glance at it being sufficient. Like this one were almost all the streets of the centre, crowded with ragged dirty people. Here live the lowest of the low classes of Florence. Looking around him from this corner of old Florence, the tourist will realize that if the town has lost some of its peculiarly artistic spots in the demolition of the old Ghetto and market, it has lost with them a centre of immorality and decay.

Porta  
S. Frediano  
602

Coming back to the *Via San Frediano* we soon reach the *Porta San Frediano*. This ancient gate is attributed to *Andrea Pisano*, and was finished in 1332. In 1363 the prophetess *Beata Paola* when brought here, pretended to have seen St. John blessing Florence, and it seems that after this the Florentines won the battle of Cascina. From here king Charles VIII of France entered Florence.

Monte  
Oliveto

Outside the gate turning to the left is the old Cemetery of the Jews, who were not allowed burial within the gates of the town.

Here are also the Gazometre and the large smelting furnaces of Benini. Further on is the suspension bridge leading to the Cascine; turning instead to the left we find a beautiful walk up to Monte Oliveto where is now the

Military Hospital for convalescents, formerly a monastery so named from the monks who came from Monte Oliveto Maggiore near Siena in 1334, and built in 1472 the exquisite church in the style of *Michelozzo* which was restored in 1725.

Although by the suppression of the convent many works of art were transported to the Uffizi, and other galleries, and the frescoes by *Sodoma* were completely lost, there is still some interesting things to be seen; for instance the two exquisitely beautiful basins for holy water, one by *Caccini* (the Vestale Tuccia proving her innocence by carrying water in a sieve) and the other by the Flemish *Bostrins* (the Vestale Claudia proving her innocence by dragging out of the Tiber a boat with her girdle). The frescoes in the choir are by *Poccetti*; *Santi di Tito* painted \*The entering into Jerusalem (altarpiece). Several Strozzi are buried here amongst them the poet Gian Battista Strozzi. From the west-end of the Hospital can be enjoyed a lovely view of the town.

Reentering the town by the same *Porta San Frediano* and turning to the left, we find the *Lung' Arno Soderini*. Near the Custum-house is a tabernacle with a fresco attributed to *Ghirlandajo* representing a Pietà and belonging to the knight-hood of St. Stephen, hereditary in the *Concini's* family (§ 390). Next to the old walls is the tower called *Torrino di Santa Rosa* built in 1324, formerly the place where dead horses were skinned and cut up.

The first building on the Arno is a barrack on the site of the ancient monastery and church of San Frediano, built on the spot where this Saint is said to have crossed the Arno when the river was rising.

Further on were the last remains of the *Tiratoj* or buildings for stretching and drying cloth, once belonging to the Guild of Wool. A fire destroyed them in 1874. Next come the great Commissary stores of the army. This building was erected by Cosimo III in 1695 as a grain magazine in times of famine.

We find next the *Piazza di Cestello* with the Church of *San Frediano* (§ 601). Continuing our walk on the Lung' Arno, we notice that all the houses and gardens from here to the *Ponte alla Carraia* belonged formerly to the *Soderini*.

The *Soderini* family is one of the most important and illustrious in Florentine history, and is worthy of notice for the great share it always had in political life under the Republic. It dates from the XII century and *Ruggiero di Soderino* joined the Guelphs in the battle of Montaperti (1260) and was afterwards elected « *Piore*. » After him 32 « *Priori* » and 16 « *Gonfalonieri* » (Note A) belonged to his family. From his son *Stefano* were born *Albizzo*, *Geri* and *Guccio*, which divided the family in three branches. The first two were of little importance; that of *Albizzo* (the first « *Gonfaloniere* » in the family) did not outlive the XVI century; in that of *Geri*, the only remarkable member is his son *Niccolò*, who, according to Crescimbeni, was one of the most ancient Tuscan poets and whose houses were burnt during the turmoil of the Ciompi (1378).

From the historical point of view the most important branche is that of *Guccio*. His son *Tommaso* took a great part in the turmoil of the Ciompi, and was the father of *Francesco*, the celebrated enemy of Cosimo de' Medici, and who served as a model to *Donatello* for one of his statues adorning the Campanile. Of his two sons one, *Niccolò* elected « *Gonfaloniere* » in 1465, was a great enemy of Piero de' Medici, who caused him to be exiled to Venice; the other *Tommaso* was one of the most illustrious citizens of his century. « *Gonfaloniere* » five times, he was entrusted as ambassador in several oc-

Lung' Arno  
Soderini

603

Soderini  
Family



casions, always acquitting himself with great honor. In 1474 he formed the league between the Duke of Milan and the Florentine and Venetian Republics; and this transaction was so important that the Commonwealth of Florence honored his return with a celebrated tournament held in the *Piazza Santa Croce* (§ 405) later immortalized by Poliziano's rhymes. Piero de' Medici, dying, left him guardian of his children and of the State. He ruled the Republic with incomparable prudence and was a master of civil virtue and political science to Lorenzo and Giuliano de' Medici, the first following so well his teaching as to be placed among the best known characters in history. Tommaso died in 1484 leaving five sons.

*Francesco*, cardinal and deacon of the Sacred College, was a bitter enemy of the Medici and conspired against the life of Leo X, who pardoned him but made him pay a fine of 25000 ducats. Put into prison for political reasons by Pope Adrian IV, he was delivered by Clement VII and died in 1524. He was a man of great boldness and wisdom. His brother *Piero* was the only citizen that the Republic ever honored with the charge of perpetual « *Gonfaloniere* » (1502). He ruled with great prudence and virtue, but with too great weakness for his time; therefore his habits of irresolution and temporizing became proverbial. His secretary was Machiavelli, who loved him well but could see his faults so that after his death he wrote the following famous verses:

La notte che morì Pier Soderini  
L'alma n'andò dell'Inferno alla bocca;  
E Pluto le gridò: Anima sciocca,  
Che Inferno?... Va' nel limbo de' bambini!...

The night that Pier Soderini died  
his soul went as far as the mouth of hell  
when Pluto said to him: Foolish soul!  
No hell for thee! go rather with the children in Limbo.

*Pier Soderini* having fled from Florence because of a conspiracy, died in Rome in 1522. After him his family always kept one of the first places in the State, often sharing power with the Medici, often marriages occurring between the two families. In fact *Maria Soderini* became the wife of Pier Francesco de' Medici and mother of Lorenzino (§ 229).

The arms of the *Soderini* consist of two silver deer skulls on a red ground. Over the gate of their garden is the following inscription: **Jus: ut pal: flor:** which greatly puzzled interpreters. It appears now that it is the motto of Piero which read thus: **Justus ut palma florebit.**

Ponte  
alla Carraia  
604

The *Ponte alla Carraia* was built in 1218 at the expense of the Umiliati monks as it was useful to them in their trade of woollen goods. It has several times been rebuilt. The flood of 1557 destroyed two arcades. *Ammannati* restored it in 1559. It was restored and widened in 1867 being now almost entirely modern.

In 1304 during the May-day celebration, which was famous in those days, a general invitation was given to all the citizens to appear on the Bridge and witness a theatrical representation of the infernal regions which was to take place on rafts below the bridge. It was given out that every person wishing to receive news from Satan's dominions could do so if present. The announcement drew crowds. The bridge was thronged with people and while the demon actors were performing below, the bridge gave way, and thousands probably saw in reality the scenes they came to see represented.

Lung'Arno  
Guicciardini  
605

The *Lung'Arno* from the *Piazza Soderini* (*Ponte alla Carraia*) to the *Piazza Frescobaldi* (*Ponte Santa Trinita*) is called *Lung'Arno Guicciardini* from the family of that name. At No. 15 is the Scotch Church; at N. 17 is the ex-hotel Schneiderff now Pension Clark-Molini-Barbensi. This house formerly belonged to the *Soderini*. Here St. Catherine of Siena



was received by *Niccolò Soderini* and the Crucifix before which she prayed is still kept in the *Soderini* family.

No. 5 (*Guicciardini*) was built by design from *Baccio d'Agnolo* and was decorated with graphites by *Feltrini*. No. 1 is the *Capponi* palace.

Here lived the famous *Pier Capponi* (§ 484) who, when Charles VIII of France pretended to impose by force heavy conditions on poor Florence thus destroying her Liberty, fiercely answered tearing to pieces the paper containing the articles of the treaty: *« Blow your trumpets, we will ring our bells! »* He died in 1496 during a war with Pisa. His son *Niccolò* was elected *Gonfaloniere* amid the rejoicings of the people because his election meant restoration of order and security of Florentine Liberty. He, imitating Savonarola, proposed that the only sovereign of Florence should be her Lord and Saviour Jesus Christ. In the course of time, however *Niccolò* found several enemies in the persons of some citizens seriously offended by him, amongst whom were the *Soderini*. *Niccolò's* son had married a daughter of *Francesco Guicciardini*, instead of a sister of *Tommaso Soderini*. *Francesco Valori* and *Iacopo Gherardi* jealous of his popularity succeeded in having him dismissed from his office under suspicion of treason and he was very near being sentenced to death. He died of grief in being unable to frustrate the schemes laid by Pope Clement VII and the Emperor Charles V for the restoration of the Medici and the destruction of the Republic.

Piero  
and Niccolò  
Capponi

Crossing the bridge we take a carriage in the *Piazza Santa Trinita* for a drive around the city by the *Lung'Arno* and the *Viali*, beginning from the site of the former archway of the *Palace Spini-Ferрони* (§ 549) and driving towards the east. The first part of this magnificent quay, which divides the town into two portions and takes the general name of *Lung'Arno* (along the Arno), is called *Lung'Arno Acciaiuoli*. It is without doubt the least beautiful part of the *Lung'Arno* but the more characteristic, and owes its name to the ancient Florentine family *Acciaiuoli*, whose houses were on the site of the present *Hôtel de l'Arno*.

Lung'Arno  
Acciaiuoli

606

The *Acciaiuoli* family was, according to tradition, originally from Brescia, and came to Florence towards 1160. As this family took an active part in public affairs in 1282 only, when the party of the Popolo (plebeian) came into power, it is a proof that its members were rich artisans, probably in steel. They soon acquired power, and their disputes with the *Giandonati*, caused in the town so much trouble that the *Acciaiuoli* were exiled in 1326. When, after a short exile, they were readmitted into Florence in 1342, their power decreased because of the many failures in which they were involved, but they rose again in influence more powerful than ever. In the same year, *Angiolo Acciaiuoli*, a Dominican, was elected Bishop of Florence. He immediately betrayed his country, favoring the Duke of Athens. But one year later he betrayed the Duke, putting himself at the head of a conspiracy against him. The member of the family who contributed most to its glory was *Niccolò di Acciaiuoli*, who went to Naples as a merchant, where he made himself very agreeable to Catherine, the titular empress of Constantinople, widow to Philip prince of Taranto. From this attachment sprang his fortune. King Roberto of Naples, appreciating his great qualities as a political man, raised him to the greatest honors and sought his aid in many glorious and very difficult enterprises. The talent, bravery and cunning of *Niccolò* helped him always out of those loves and intrigues of Court which are generally so fatal. He acquired glory, popular celebrity, and every kind of honors. The king made him Count of Melfi and of many other castles; Pope Innocent IV created him Count of Campagna, and gave him the golden Rose, which before had been possessed only by sovereigns. He lived in Naples as a King and died there in 1366. He began to build (1341) the Certosa of

Acciaiuoli  
Family

Florence (§ 661). The Florentine Republic honored him at a distance, but feared him near by, therefore he was excluded from the Magistracy; but he was always exempt from paying any taxes. The *Acciaiuoli* possessed many estates in Greece, lived powerfully and were rich in illustrious men; three of whom were cardinals. The last heir died at the beginning of this century. The arms of this family were: a blue lion rampant with red claws on a silver ground. Their palace on the *Lung'Arno* belonged originally to the *Usimbardi*.

607

Before leaving the *Lung'Arno Acciaiuoli* let us glance at the opposite side of the Arno, where there is no quay, but where the houses supported by long poles inserted in the wall, project over the river.

Especially when all the windows of these small houses are lighted this is one of the most interesting and typical spots of Florence.

Towards the end of this *Lung'Arno* to the left is a little shop where a Florentine speciality, the «*schiacciata unta*,» a cake made of flour and lard, is sold. The Florentines are very fond of it and during winter, especially towards noon, a crowd of men, women and children of all classes can be seen here indulging in the luxury of a piece of cake hot from the oven and which costs only seven centimes (*una crazia*) according to the ancient money.

The *Lung'Arno Acciaiuoli* ends to the right with the *Ponte Vecchio* and to the left with the *Via Por Santa Maria*.

But we will continue our drive in the same direction entering the *Via degli Archibusieri*. The arcades on the side of the river support the corridor connecting the Uffizi with the Pitti Palace and were built quite recently on the site of a group of small houses.

From *Via degli Archibusieri* begins the Arch at the end of the Uffizi (§ 121) and from here the *Lung'Arno* is called *della Borsa*.

The next little square is the *Piazza dei Giudici*. The palace at the corner was built by the *Castellani*, on the site of the ancient castle of *Altafronte* ruined by the flood of 1333. It was placed here as a citadel; and the *Castellani* who were the custodians, called it thus after *Altafronte di Giuseppe* one of their forefathers. In 1574 was installed here the civil tribunal of the *Giudici di Ruota*, which gave the name to the *Piazza*. The palace, restored in 1885, belongs now to the National Library (§ 137).

Lung'Arno  
della Borsa

608

Piazza  
dei Giudici

Castellani  
Family

The *Castellani*, noble and ancient among the most ancient of Florence furnished 30 «*Priori*» (Note A) to the Republic and had for arms a red castle with two towers on a silver ground charged with a gold crown with two crossed palms. This is the most important of the several *Castellani* families scattered in Florence and is still existing.

In the *Piazza dei Giudici* is the station for the tramways leading to the *Cascine* by way of the *Viali*, for the *Bandino* and *Bagno a Ripoli*, for *San Salvi*, *Rovezzano* and *Settignano*.

On the parapet of the Arno, a Latin inscription records that here was buried a very good horse, killed by a bullet during

the siege and which belonged to Capelo, then ambassador of Venice to Florence.

The large building, on the *Lung'Arno* beyond the *Piazza dei Giudici*, with a beautiful Tuscan colonnade is the *Borsa* (Stock exchange) and also the Chamber of Commerce. It was built on the site of an old drying house for woollen goods.

The next square is the *Piazza d'Arno*, formerly *Delle Travi* (of the beams), so named because the wharf on the river was formerly used for landing the beams taken from the woods of the Falterona.

Resuming our drive we find the little church of *Santa Maria delle Grazie*, moved here during the restorations of the *Ponte alle Grazie*.

The church was founded and built by the *Alberti* although this permission had already been granted by the Commonwealth to one *Giovanni di Antonio Mannucci*. This little oratory contains a Madonna thought to be miraculous and much worshipped by Florentines.

He now arrive at the *Ponte alle Grazie*, crossing the river just opposite the *Via de' Benci* with the two *Alberti* palaces.

This bridge was formerly called *Rubaconte*, from the name of one Podestà of Milan, who had it built in 1237 by *Lapo*, father of *Arnolfo*. There were several small houses on either side of it, where some pious women retired to lead a contemplative life and from which certain convents were originated (§ 401). In one of these houses was born the poet, *Benedetto Menzini* (1646), who was so unfortunate that although the protégé of many influential people, he died very poor. All the houses on this bridge were demolished in 1874 when it was enlarged and the little church of the *Madonna delle Grazie* (which changed its name to that of the bridge) built by the *Alberti* family, was removed to its present site.

This solidly built bridge has withstood the rushing of the waters, while all the others have been several times destroyed.

The *Lung'Arno della Borsa* here changes its name into *Lung'Arno delle Grazie*. From here one enjoys a beautiful view of the *Viale de' Colli* (§ 664) and surrounding hills.

At No. 20 an inscription records that here lived for 14 years and died (1<sup>st</sup> of May 1874) *Niccolò Tommaseo*.

*Niccolò Tommaseo* was born in Sebenico in Dalmatia towards the end of 1802. When 13 years old he wrote verses against Napoleon I. He translated Virgil into Venetian, studied law at Padua, wrote a tragedy (*Semiramis*) and compiled the *Dictionary of Synonyms*. He also published a prayer book and was collaborator of the *Antologia* of Florence (§ 000) until 1837. In January 1848 he was made a prisoner together with *Daniele Manin* (§ 539). Delivered by the people (17<sup>th</sup> of March) he took part in the *Governo Provvisorio* (Provisional Government) of Venice and when this fell, he sought a refuge at Corfù, where he wrote several important reminiscences, published later. He lost his sight, and his only comfort during more than twenty years of blindness was his great intelligence. He went to Turin (1854) then he came to Florence where he died 14 years after, always greatly occupied with his favorite studies.

Stock  
exchange  
and  
Chamber  
of Commerce  
  
Piazza  
d'Arno

S. M.  
delle Grazie

Ponte  
alle Grazie  
  
609

Lung'Arno  
delle Grazie  
  
610

Niccolò  
Tommaseo



Lung'Arno  
della Zecca

The little square we find next is called dei *Cavalleggeri* because here were the barracks of the Spanish light brigade belonging to the Guard of the Grand-Duke after 1543. From this little square to the *Pratoni della Zecca Vecchia* (§ 402), the Lung'Arno takes the name « *Della Zecca*. » The buildings facing the river are chiefly occupied as boarding houses and hôtels. We will go as far as the iron-bridge built for the passage of the Tram leading to the *Viale de' Colli* (§ 664). It was formerly a light suspension bridge like that of the *Cuscine* but is now a solid construction resting on a single pier in the middle of the river. Continuing in the same direction, the view is quite picturesque, but soon the road is interrupted by the stream *Affrico* which joins here the Arno.

The Viali

611

Turning to the left at the bridge we begin to drive along the *Viali* which surround the town on the site of the ancient walls of Florence, which were demolished in 1865.

These walls, built between 1284 and 1327, were 20 Florentine ells (*braccia*) high and  $3\frac{1}{2}$  wide. At the top, on the inside, was a raised walk and on either side a wide street. On the outside, the walls were divided from this street by a wide ditch. The walls were lined with guelphic battlements and there were 16 gates and 100 towers. The latter were demolished by *Federigo di Bozzolo* and Count *Peter of Navarra* sent by Pope Clement to put Florence into condition to resist Charles V. In 1865 the population had so increased that the need was felt of enlarging the town, it was decided to remove the walls which were replaced by these *Viali* (Avenues). Planted with beautiful trees and lined with elegant, modern buildings, the Florentine *Viali* deserve admiration for their extent, and variety. After the success of these first, others were built in the town, which at present possesses about 42 kilometres of avenues, planted with shade trees and gardens, under the care of the Municipality.

Each of these *Viali* was named after some celebrated character, especially some member of the Royal Family. We put in brackets the person to which they refer.

Viale Duca  
di Genova

First comes the *Viale Duca di Genova* (father of Queen Margherita), as we already have seen the *Viale Carlo Alberto* (Vittorio Emanuele's father) when we spoke of the *Porta della Giustizia* or *della Zecca* (§ 402) and of the *Porta Ghibellina* now demolished and which were the first two on this side.

The first building to the right is a private Jewish hospital removed here from the *Via Cavour*.

Where is now the Garden of the *Villino* No. 4 was formerly a little *Villa* where the Duke Alessandro hid the arms taken from Florentine citizens. In the same place existed from 1436 to 1530 a chapel for the assistance of those condemned to death who were executed in the opposite meadow. All the streets on the right of the *Viale Duca di Genova* end with the stream *Affrico*.



At the corner of *Via Giotto* is a modern church.

In the *Via Fra Giovanni Angelico* is the large house of the monks of the *Salesian* order, founded by the late *Don Bosco* of Turin in order to educate and teach a trade to poor boys or assist poor parents to do the same. Board and excellent teachers are provided.

We thus reach the *Piazza Beccaria* with the *Porta alla Croce* in the middle, the third in the circuit of walls. (To the right is the *Via Aretina*).

The next Viale is called *Principe Eugenio* (di Savoia-Carignano, cousin to Vittorio Emanuele). There is only one street to the right (*Via Colletta*) leading to the *Campo di Marte* (§ 687).

Those to the left lead to the quarter of *Piazza d'Azeglio* (§ 679).

At No. 20 is a villino built in the Indian style, by professor *Angelo De Gubernatis* teacher of Asiatic languages and a proficient Indian scholar.

Almost opposite this villa is the gate leading to the little station of *Porta alla Croce*.

The *Viale Principe Eugenio* ends with the *Piazza Donatello* where is the English Cemetery (§ 485). Leaving it to the left, we see a large building to the right where are the studios of several excellent Florentine artists. Worthy of a visit are the studios of *Michele Gordigiani* (No. 4) the most celebrated Italian portrait painter living; of *Francesco Vineo* (No. 10) one of the most genial artists of the modern Tuscan school and a colorist of great renown; of *Tito Conti* (No. 10) the celebrated artist whose paintings are so well known in London, and (No. 8) of Prof. *Calosci* one of our best teachers. Among the sculptors is to be especially mentioned *Ulisse Cambi* who died lately (No. 4). We strongly recommend a visit to these studios to those persons who wish to form an idea of Florentine modern school and they will be convinced that the artistic traditions of the Italian Athens are not lost. At the end of the *Piazza Donatello* we leave for a while the *Viale Amedeo* (late Duke of Aosta the King's brother) which we have already seen (§ 485) and turning to the right, enter the *Via degli Artisti* where at No. 5 is the studio of *Torelli* for artistic *ceramica*, at No. 2 is the sculptor *Torelli* and at No. 6 the studio of *Luigi Da Costa* the well known water-color painter and teacher. At No. 13 is the studio of the late sculptor *Duprè* (§ 651). The street ends with the Cemetery of the *Misericordia*, consecrated in 1839 and were are now a few disposable places. It is easily distinguished from the outside by its façade in grey-stone on which are three Latin inscriptions taken from the Bible.

*Via degli Artisti* leads to the *Barriera della Querce*.

Opposite the Cemetery of the *Misericordia* is the *Via Marsilio Ficino*, which gives us an idea of the new quarters of Florence, beyond the *Viali* built to extend the town. All the new streets are straight and regular, with pretty little houses on each side.

Piazza  
Beccaria  
612

Viale  
Principe  
Eugenio

Piazza  
Donatello  
613

Via  
degli Artisti

Via Marsilio  
Ficino

In *Via Marsilio Ficino*, to the right are several studios, three of which we mention. At No. 6 that of *Stefano Ussi*, the remarkable artist, who painted the *Cacciata del Duca d'Atene* (§ 301) and other celebrated pictures. At No. 10 is the studio of *Vittorio Corcos*, a good painter both in oils and water-colors, well known for his good illustrations in the principal French and English newspapers; and finally at No. 8 that of *Edoardo Gelli*, a very good portrait painter, several of whose historical pictures are praiseworthy.

Piazza  
Savonarola

614

At the foot of *Via Marsilio Ficino* is the *Piazza Savonarola* where is a square planted simply with grass and not yet kept in as good order as are the others in the city. It is a favorite meeting place of the children of the neighborhood. Towards the east are the Convent and Church of *Santa Maria Maddalena de' Pazzi*, transferred here from the *Borgo Pinti* (§ 490). The nuns of that convent were able to build their new residence by means of the help of several noble Florentine ladies. The architect *Bellini*, who directed the construction, succeeded in raising a very pretty and artistic building.

Viale Regina  
Vittoria

Walking through the *Via Leonardo da Vinci*, where at No. 10 lived and died the writer *Dora d'Istria*, we reach the *Viale Regina Vittoria*, named after Queen Victoria of England, this being the street through which she used to pass on her way to the *Villa Palmieri* (§ 318). Turning to the right, the *Barriera delle Cure* is reached, leading to the *Villa Palmieri* and to *Fiesole* (§ 323).

Piazza  
Cavour  
Viale  
Margherita

Via Lorenzo  
il Magnifico

Via Lungo  
il Mugnone

615

Turning to the left we reach the *Piazza Cavour* (§ 310) where ends the *Viale Amedeo*, and begins the *Viale Margherita* leading to the *Fortezza*. There is nothing interesting in this Viale. To the right two streets run parallel to the *Viale*: first, the *Via Lorenzo il Magnifico*, next to it the *Via Lungo il Mugnone* running along the stream *Mugnone*. The view to the right is beautiful with the panorama of the Tuscan mountains. At the left are several studios, among which at No. 15 is that of *Augusto Rivalta*, one of the best modern sculptors. We have already spoken of the *Fortezza da Basso* (§ 563) and the *Viale Filippo Strozzi*.

Viale  
in Curva

Viale  
Umberto

Piazza  
degli Zuavi

To the right, walking round the *Fortezza* we admire the pretty gardens, almost hiding with their trees its huge grey walls, and arrive at the arcade of the rail-road bridge leaving to the right another, which leads to the *Viale in Curva*. From this second we enter the *Viale Umberto* leading to the *Porta al Prato* (§ 525) where it is joined by the *Viale in Curva*. Beyond the gate near the Custom-house is one of the entrances of the *Cascine* leading by the shortest way to the *Giunco del Pallone*. The *Viale Umberto* ends with the *Piazza degli Zuavi*, called in memory of the French Division which came into Tuscany with Prince Napoleon (1859) and raised here their tents. With this *Piazza* also ends the *Lung'Arno* which we will visit later, entering now the *Cascine* by the gate to our right.

## The Cascine

The Cascine dell'Isola, the favorite promenade of Florentines of every class, are a large and very beautiful park, made little by little by the Medici, who joined here in one sole property many woods and meadows. The Cascine cover 3 1/2 kil. from the Piazza degli Zuavi to the union of the Mugnone with the Arno.

When it became the property of the Lorena House, the fields of the Cascine were presented to the State, which transferred them - greatly embellished - to the Municipality of Florence in 1865. This civil Magistracy has always taken great care of the Cascine, and raised it to its present splendid condition. The Florentines have never abandoned their favorite promenade for the new walks and Viali and Gardens which were constructed later in the town.

This splendid park begins with a large piazza and consists principally of two long and straight avenues which continue through all its length. One, the Viale della Regina, runs parallel to and near the Arno, always offering a pretty panorama, and is exposed to the sun until late in the afternoon, which makes of it a splendid walk and drive during the winter. The other il Viale del Re, with its large trees on each side offers a shelter and a shaded walk during the hot summer afternoons. Between these two avenues is a wide strip of ground with a pretty little garden and a *châlet* used as a café, and beyond this comes a delicious little wood.

To the right, and parallel to the Viale del Re, runs another wide stretch of ground, used for different kinds of games. First are green-swards for lawn-tennis, greatly frequented by foreigners during the winter-season. A large area for the *Giuoco del Pallone* (ball-game) a very interesting game which is watched and played with great interest by all Florentines. Next comes the race-track of the Club Fiorentino dei Velocipedisti (the Wheelmen's Club of Florence). Then finally the great meadow belonging to the Jockey-Club, where are held annually in spring horse-races and the two military parades; one on the 14th of March for the King's birth-day and the second on the 1st Sunday of June for the *Festa dello Statuto* (Constitution day).

In the above mentioned wood, running between the two principal Viali is a fountain usually called *Narcissus fountain* (la fontana di Narciso) because an inscription, in simple and ingenious verses affirms that in this microscopic basin saw Narcissus his own reflections and died consumed by the love of his own beauty. Further on is a rude pyramid covering an ancient ice-house, and next to it is an excellent agricultural school. Each of the two principal Viali ends in a large piazza bearing their respective name. These two squares are separated by a garden with a fountain.

On the Piazzale del Re (usually called il Piazzone delle Cascine) is to the right a little casino, built in 1791 by the Court of Lorena, which was often used for balls and receptions. In 1868, when the present King Umberto (then Crown Prince) came to Florence from Turin with his bride, the handsome *Margherita*, they stopped here before entering the, then, Capital of Italy.

On the ground-floor of this palace is an excellent Restaurant and Café kept by the Maison Doney et Neveux (§ 553). On each side of the palace is a hay-loft belonging to the Municipality, the last remaining sign of the former purpose of the Cascine. Behind the palace is a large field belonging to the school of horticulture of which we have spoken. At the end of the Piazzone, on the right of the palace, is the building for the *Tiro a segno* (Target shooting). Here ends the elegant drive during the winter. A military band plays before the Casino, and the carriages generally stop for a little here while the gentlemen go from one carriage to another to salute their acquaintances. Beyond this place is a larger and more beautiful part of the Cascine, generally frequented only by solitary pedestrians. The two principal avenues continue in the same direction divided by a large oblong meadow, one of the finest in the park, called il Prato del Quercione (the Meadow of the large oak) from a oak planted there, whose trunk is so large that not even four persons with outstretched arms can encircle it. This meadow is crossed by a Viale called il Caval Pegaseo (Horse Pegaseus) because of a column near the Arno, which once supported the statue of a winged horse. The statue fell to the ground and was never replaced; and now there only remain the name and the column.

The Cascine

616

Piazzale  
del Re



Beyond this a thick and wonderful wood, intersected by shaded paths and interrupted by sunny meadows, extends to the end of the *Cascine* forming one of the most beautiful parks in Europe. Carriages are permitted only in the special roads, but we advise those who can spare time, to leave the carriage at the *Piazzone* and walk inside this enchanting wood if the visit fall on a fine spring morning.

Viale  
delle Mulina

Beyond the *Piazzone*, the continuation of the *Viale del Re* runs along a meadow called *Delle Mulina*, where in the second half of May are held three days of *trotting Races*, among the best in Italy. It then follows the banks of the *Mugnoue* up to the « *Indiano*. »

L'Indiano

The *Viale della Regina* instead enters the wood, and a little pedestrian path winds along the *Arno*, whose charming banks are all planted with reeds. All the paths end in a garden just at the union of the *Mugnoue* with the *Arno*, in the middle of which is a queer, but not ugly monument to the memory of an Indian prince (Rayaram Chouttrapoutti, maharajah of Colapoor) who, returning from a voyage to England, died in Florence in 1870, when only 20 years old, and was burnt, after the rite of Brahma, on this same spot. The panorama of the *Arno* one enjoys from this spot, is one of the most romantic in Florence. Go there one evening when the moon is full, and you will see we are right.

The return to Florence must necessarily be made through the *Cascine*, but the great number of roads among which to choose for the drive home, makes the going just as pleasant as the coming.



### The Lung' Arno

Lung' Arno  
Amerigo  
Vespucci

617

From the *Cascine* we pass along the *Lung' Arno* which is built up with modern palaces and hôtels.

The first part was opened in 1855, and is called *Lung' Arno Amerigo Vespucci* or *Lung' Arno Nuovo*.

At No. 50 an inscription commemorates *Charles Hillebrand*, a good writer of Assia, who added much to literature and aided the Italian cause.



No. 40 is the *Fisher* palace. The main entrance is in the *Corso Vittorio Emanuele* N. 3. It belongs to Miss *Fisher*, an American lady, married to *Count Alberto della Gherardesca*.

The beautiful dark palace at the corner of *Lung'Arno* and the *Corso Vittorio Emanuele* belongs to the *Da Cosentino* family.

From the *Piazza degli Zuavi* up to the *Cosentino* palace the *Corso Vittorio Emanuele* runs almost parallel to this stretch of the *Lung'Arno*. In this street is the *Politeama Fiorentino Vittorio Emanuele*, the largest and one of the most beautiful theatres in Florence. It is built in the shape of an *Arena*, with a single row of boxes. It is often open in spring for opera and ballets and was lately restored by the proprietors MM. Budini and Gattai who provided it with electric light. In one of the rooms of this theatre is the popular Skating-rink, frequented during winter by Florentine Aristocracy and by foreigners.

The  
Politeama

Before the palace *Da Cosentino*, facing the *Arno*, is a good monument to *Garibaldi* (§ 416) by the sculptor *Cesare Zocchi*, whose unveiling was celebrated by a public festival in 1890. On the left is a very beautiful *villino* built in the midst of a garden by the late *Madame Favard de l'Anglade*, a great friend of Louis Napoleon. The architect was *Mr. Poggi*. This villa was full of art treasure and artistic furniture, which recently, since the death of the proprietor, have been sold at public auction. Further on is a series of beautiful new mansions. No. 22 belongs to the baron *Levi*. No. 14 was built by the celebrated actress *Adelaide Ristori*, who had it decorated with small and beautiful bas-reliefs in marble, representing the tragedies in which she had acted. Almost opposite this palace is a terrace which looks above a flood-gate with a cataract, built on the site where, as an inscription informs us, before the *Lung'Arno* was opened, was a mill.

Lung'Arno  
Corsini

Resuming our walk, to the left we soon reach the *Piazza Manin* (§ 539) and further on to the right the *Ponte alla Carraia* (§ 604) and to the left the Monument to *Goldoni*. Next comes the palace *Ricasoli-Zanchini*, now *Hôtel New-York* (§ 542). From here the *Lung'Arno* changes its name to that of *Lung'Arno Corsini*.

No. 10 is the *Palazzo Corsini*. It is a grand building in *barocco* style built in the XVII century, from design by *Silvani* and *Ferri*, on the site where stood the houses belonging to the family of the celebrated historian *Dino Compagni* and where was formerly a small villa built by *Lorenzo de' Medici*. The real façade was in *Via Parione* (§ 7) and the back-part of the building, formed by the two wings on the sides of the court, was on the *Lung'Arno*. At present, after the latest restoration made by the present prince Corsini, also this side of the Palace has a façade worthy of the rest. A terrace joins the two wings and makes of this palace an elegant and characteristic building. Worthy of notice are the staircase and a large saloon on the first floor decorated by *Gabbiani* with marbles, stucco and frescoes.

Corsini  
Palace  
618

In the palace is a splendid gallery, which is the largest and the most important amongst the private galleries in Florence.

## Corsini Gallery

Corsini  
Gallery  
619

The Gallery is open on Tuesdays, Thursdays and Saturdays, except when these are Holy days, from 10 to 3 (fees to porter and attendant). It is arranged in thirteen elegant rooms, the ceilings painted by *Gherardini*, *Gabbiani*, *Dandini*, *Ulivelli* and others. The best artists figure in this collection, such as *Giorgione*, *Rubens*, *Van-Dyck*, *Del Sarto*, *Sebastiano del Piombo*, *Tiziano*, *Guido Reni*, *Ghirlandajo*, *Domenichino*, etc.

**Ante Room.** Two pictures in grisaille, by *Andrea del Sarto* (life of John the Baptist).

**Room I.** 5. *Gessi*, Vision of St. Andrea Corsini. 15. *Luca Giordano*, Venus healing the wounds of *Aeneas*. 21, 24. *Sustermans*, Ferdinando II de' Medici, Unknown portrait. The marble vase, with *Lycurgus* suppressing the *Bacchanalian* Thyasus, appears to be spurious.

**Room II.** Battle-pieces, by *Borgognone* (47, 54) and *Salvator Rosa* \* (49, 51, 74, 76, 82, 84); \* sea-pieces by *Salvator Rosa* (55, 63).

**Room III.** 95. \* *Dolci*, A charming and sweet Madonna in pastel. 97. *Tiziano*, Venus looking into a glass. 102. *Tintoretto*, Portrait. 100. \* *Santi di Tito*, Baptism of Christ. 105. *Giulio Romano*, Copy of *Raffaello's* Violinist, formerly in the Sciarra Palace at Rome. 113. *Andrea del Sarto*, Angel and Tobias (on copper). A copy of that in the Pitti No. 292. 121. Madonna and Child, after a lost fresco by *Andrea del Sarto*. 122. *Palma Vecchio*, Copy of Titian's Madonna in the Belvedere at Vienna. 124. *Guercino*, St. Andrea Corsini. 128. *Rembrandt*, Sketch of himself. 129. *Ghirlandajo*, Portrait of a man.

**Room IV.** Over the door, *Artemisia Gentileschi*, Judith. 167. *Venetian School*, Crucifixion. 240. *Tuscan School*, Madonna. 167. *School of Botticelli*, Madonna with angels. 173. *Carlo Dolci*, Hope. \* 162. *Filippino Lippi*, Madonna and Child. \* 157. *Luca Signorelli*, Madonna and St. Jerome and Bernard. \* 154. *Cristofano Allori*, Judith. 148. Alleged cartoon for *Raffaello's* portrait of Julius II in the Pitti (by some critics not believed genuine!). 151, 146. *Carlo Dolci*, Madonna and Child, Peace. 340. *Botticelli* (assigned by mistake to Fra Angelico). Small figures on one panel. 176. *Filippino Lippi*, Madonna and Child. 159. Attributed to *Andrea del Sarto* but by a pupil (greatly damaged by restoring), Madonna and Child, Baptist and St. Joseph.

**Room V.** 200. *Raffaellino del Garbo*, Madonna with Saint (1502). \* 99. *Sustermans*, Portrait of Neri Corsini.

**Room VI.** \*\* 179. *Carlo Dolci*, Poetry (considered his master-piece). \* 241. *Andrea del Sarto*, Apollo and Daphne. 236. *Salvator Rosa*, Landscape. 230. *Ligozzi*, Flute-player. 230. *Guido Reni*, Lucretia, opposite. 215. *Carlo Dolci*, St. Sebastian. \* 210. *Botticelli* (not *Pollajolo*), A goldsmith. 209. *Memling*, Portrait.

**Rooms VII and VIII** (dark), The former contains copies from *Salvator Rosa*, and a Holy family, with angels' heads (1516) a copy of *Raffaello's* Madonna Canigiani at Munich; a good Dutch copy of Michelangiolo's Holy Family in the Uffizi (No. 1139, Tribuna, § 148) somewhat altered, and with the addition of a landscape.

**Room IX.** Nothing important.

**Room X.** 270. *Guido Reni*, Pinabello and Bradamante.

**Room XI.** 292. Interesting old picture representing the Piazza della Signoria with the burning of Savonarola (1498) an old copy of this is in the cell No. 14, Museum of St. Marco (§ 282). Recrossing the III Room we enter the

**Room XII** where at No. 327 is a Madonna and Child of the *School of Perugino* and in a cabinet to the right, 339 a Madonna by *Lorenzo di Credi*.

**Room XIII.** 110, 112. *Ribera*, St. Peter, Moses. 392. *Gimignano*, Laban and Jacob.

The *Corsini* family, one of the most ancient and illustrious in Florence, most probably originates in the Counts di Gangalandi, a powerful and noble family whose origin is lost in the further past. The most ancient record of the *Corsini* is of the year 1230.

Towards the end of the XIII century they came to Florence from Castelvécchio near Poggibonsi making here their home, and were soon admitted to the Magistracy of the Republic including 56 « *Priori* » and 43 « *Gonfalonieri* » (Note A). Among the illustrious descendants of the *Corsini* are statesmen and scholars and several prelates, who attained the highest places in the Church. The simple, pure, severe life led by this family suggested to many of its members the ecclesiastical life; the bishops, archbishops and cardinals of the *Corsini* family are innumerable.

*Andrea*, Bishop of Fiesole († 1373) was canonized by Pope Urban VIII (1629) and *Neri*, his brother and successor, has the title of Blessed. *Tommaso di Duccio*, the celebrated statesman, was without doubt one of the most illustrious men of the Florentine Republic in the XIV century, *Amerigo*, elected Bishop of Florence in 1411, was the first of the series of the archbishops when Martin V raised the See of Florence to an Archbishopric (1420). *Bartolommeo* became a feudal Lord and was afterwards made a Marquis (1629) by Urban VIII; and another *Bartolommeo* was made Marquis of *Lajatico* and *Orciatice* (1644). The latter was father of *Lorenzo*, who, becoming a Pope under the name of Clement XII, raised his family to the highest rank amongst the nobles in Italy, giving to his relatives the title of Grandees of Spain of the first class, through the Bourbons of Naples. The estate of *Sismano* was raised to a Principality and that of *Casigliano* to a Duchy. This family, through a series of illustrious and learned men has retained to the present day all of its splendor. All the members have high positions at the court of King Umberto and the princess *Donna Anna Corsini*, née *Barberini* of Rome, is Lady of Honor to Queen Margherita.

Beyond the *Corsini* palace, are two buildings which formerly belonged to the *Gianfigliuzzi*, an ancient and powerful Guelph family now extinct, which owned all the houses near the church of *Santa Trinita* (§ 543). The first palace (No. 4) belonging now to the Baron *d'Hogwoorst*, and where lived Louis Bonaparte, still bears the arms of the *Gianfigliuzzi*; an azure lion on a gold ground. On the other palace (No. 2) now of the *Masetti*, an inscription tells us that here lived and died *Vittorio Alfieri* (§ 419).

And thus we reach the *Ponte Santa Trinita*.



*Le Cortacce* - One of the demolished streets in the old Ghetto (§ 525)



## WALK IX

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**The centre of Florence - Ponte Vecchio  
Pitti Palace - Boboli Garden - Museum of the  
Natural Sciences - Porta Romana  
Lung'Arno Serristori - Porta San Niccolò**

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**Excursions outside the "Porta San Niccolò,,  
"Porta San Giorgio,,  
and the "Porta Romana,,**

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**Belvedere - Certosa - Bellosguardo  
San Gaggio - Viale de' Colli  
Poggio Imperiale - Arcetri - Piazzale Miche-  
langiolo - San Salvatore - San Miniato  
Monte alle Croci**



1. Ingegneria dei Vasari
2. Fontane
3. Palazzo Rucellai del Turco
4. SS. Cecilia e Stefano
5. Palazzo Capponi
6. Società Colombaria
7. Scuola de' Magnoli
8. Palazzo Caroli de' Medici
9. Torrigiani
10. Montemurlo
11. Palazzo Serristori
12. S. Niccolò sopra Arno
13. Torra del Vate dei Colli
14. SS. Agostino e Cecilia
15. Piazza S. Giorgio
16. S. Felicità
17. Colorna
18. Palazzo Guicciardini
19. C. di Niccolò Machiavelli



A view of the demolished Ancient Market.

## The old Centre of Florence

Walking along the *Via Calzaioli* towards the *Piazza della Signoria* (§ 101) the second street to the right after leaving the *Piazza del Duomo* is the *Via degli Speziali*, leading directly into the centre of the town (*Il centro*).

The *Via degli Speziali* is now a large and clean street, where to the left, on the corner of the *Piazza Vittorio Emanuele* is the *Café-chantant Trianon*. Formerly, and not very long ago, it was a narrow, dark and rather dirty street leading to the « *Colonna di Mercato* » (*Market Column*). This was a stone column, surmounted by a stone statue of *Abundance* of the XV century, which marked with sufficient exactness the centre of the town, when Florence did not extend beyond the present *Viali*. Near this column, which arose on the S.E. of the *Piazza Vittorio Emanuele*, in front of the present *Café Trianon*, the houses were ugly and small, the streets narrow and the passage way dark. All that region lying between the *Via Calzaioli*, *Cerretani*, *Tornabuoni* and *Porta Rossa* was included in this quarter which was full of color, tempting to

622

Via degli  
Speziali and  
the old  
Centro

the artist and attractive to the philosopher and the poet, and including treasures precious to the historian and the archæologist.

It was the cradle of ancient Florence, the birth place and residence of the oldest families, the centre of the vigorous and active life of a population just rising in the most troublous and splendid epoch of its history; it was a treasure house of records of the past, a glorious monument worthy of admiration. From each street and house and from every inch of that dirty ground, there arose in the heart of the people happy or sad memories, which made them proud of being Florentines.

But at the same time this section of the city was a quarter incompatible with the needs of a modern town. That labyrinth of ill-famed streets, impossible for a lady, was the refuge of suspicious characters and the residence of a squalid mass of people, who lived crowded together in the wretched apartment-houses that were a constant menace to public health and security, as well as a blemish to the esthetic appearance of the town and an obstacle to a free thorough-fare through the most frequented section in Florence.

After 1855, when cholera raged in Florence and found so many victims in that quarter, its preservation was severely criticized; later on, with the increasing importance of the town, the necessity of demolishing it was more strongly felt; and it was finally decided to destroy it entirely, building in its place a new and airy quarter, with wide and straight streets. And the grave problem is now approaching a rapid solution. There was great discussion about those large works and, in the name of Art and History, of antique souvenirs and archæological records, of the picturesque and of local color, many protestations were raised against this project by citizens and foreigners.... especially by foreigners! Certainly it was a sad loss, but it is necessary to yield to the pressure of modern civilisation. Platonic affections had to give place to the strong sentiment of practical utility.

But as soon as the details of the project were made known, other subjects for discussions and protestations arose; with the necessity of the work, came the obligation to do the best; the cutting straight of the streets and the details in the decorations were the subjects of dispute among those who wished to retain to the utmost the ancient appearance of the buildings and those who preferred to change the style completely. Now that the things begin to be settled and done, many of these murmurings have been quieted.

We do not say that the central quarter of Florence will be architecturally perfect; but even with all its faults it will not be a disgrace to the city, renowned for its artistic decorations and good taste. We outline those buildings already erected, mentioning at the same time those formerly occupying their site, referring the reader, desirous of archæological and historical details, to any one of the following: **Studi storici sul centro**



di Firenze, della Commissione Comunale, 1889; *Album di ricordi*, made by order of the *Sindaco Peruzzi*, before the new works were begun; *Il Mercato Vecchio di Firenze*, by *Guido Carocci*, 1884.

The present *Piazza Vittorio Emanuele* was formerly much smaller and a labyrinth of shops and sheds. On the south, the houses extended as far as the *Via degli Speciali* (see plan I, page 1).

In early times, it was the most important of the squares in Florence, the centre of public and commercial business and was called *Foro del Re* (King's forum). It was then adorned with palaces, churches and towers, which were destroyed after the defeat of Montaperti by the victorious Ghibellines. When the Guelphs returned to power, they rebuilt their palaces but on a less sumptuous scale.

In the XV century, the *Guild of Butchers (Arte de' Beccai)* built the *Beccheria*, where the animals were butchered and sold. After that, the Market was held here and later on was increased in size, by the opening of shops around the *Piazza*. After the XV century this quarter was used as a place of residence by the nobility.

Among other things on this *Piazza* worthy of notice and which have been destroyed, we mention besides the column already spoken of, the Churches of *San Tommaso fra le torri* and of *Santa Maria in Campidoglio*, the residence of the Guild of Physicians and Apothecaries, the palace and the tower of the *Amieri*, and the *Loggia del Pesce* (the fish loggia).

This Loggia was built by order of the Grand-Duke Cosimo I by *Vasari*. The first stone was laid on the 19<sup>th</sup> of April 1568 and it was one of the most elegant buildings of its kind.

At present the *Piazza* is rectangular, adorned with beautiful modern palaces, and with the monument raised by Florence to the memory of the great King *Vittorio Emanuele*, an inferior work by the sculptor *Zocchi*.

On the West of the « *Piazza* » there is an arcade extending through the entire *Via Pellicceria*, which has always been the subject of general criticism and discussion. An archway covers the opening from the *Piazza* to the *Via degli Strozzi*.

This street, also very important in olden times for its rich palaces and later occupied by market shops, has been completely transformed. It was once called *Via de' Ferravecchi*. The houses now destroyed belonged to the *Anselmi*, *Della Luna*, *Tornaquinci* (§ 93), *Gondi* (§ 372), *Migliorelli*, *Ugolini*, *Rigoli*, *Fiorini*, *Spigliati*, *Pescioni* and *Della Volta*. In this street, was also the church of *S. Piero Buonconsiglio*.

In the first part, to the right, at the corner of *Via de' Vecchietti*, are the old houses belonging to the *Vecchietti* and opposite to the left, those of the *Sassetti* both newly restored. The right corner between *Via degli Strozzi* and *Via de' Vecchietti*

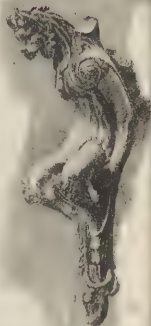
Piazza  
Vittorio  
Emanuele

622

Via  
degli Strozzi

624

is called *Canto de' Diavoli* (the Devil's corner) because tradition says that while *Fra Piero da Verona* was preaching to the people on that corner, there came at full speed a black horse that the people believed to be the devil, who came to distract the attention of people from the sermons. At this corner was a little iron devil by *Giambologna* which was taken during the restoration of the houses to the National Museum and is now replaced by a reproduction.



**Vecchietti  
family**

The **Vecchietti** were amongst the richest and most powerful inhabitants of the earliest days of Florence.

They were called *Vecchi* or *De Vecchi* and later *Vecchietti*; were among the chiefs of the Guelphs, fought at Montaperti and had their houses destroyed by Ghibellines. The name of *Vecchietti* figures in the most important annals of Florentine History, and several of them were illustrious and renowned citizens. They had 1 « *Gonfaloniere* » and 26 « *Priori* » (Note A). The principal branch is now extinct but some *Vecchietti* in *Casentino* pretend to descend from that family.

Their arms were five silver ermines on a blue ground with the motto: " *Candidior animus.* „

**Sassetti  
family**

Also the **Sassetti**, who lived opposite them, were among the earliest inhabitants of Florence. This family gave to its country valorous soldiers, who fought many battles against the *Vecchietti*, which were settled in 1300 by some common friends. Among them, one *Filippo* became quite celebrated for his long and learned travels in East-India during the years 1583 to 1586. This well-known family came to an end on the 29th of December 1651, with the death of *Cosimo di Filippo*, who was blind. He was buried in the Church of *Santa Maria Novella* with the coat of arms at his feet, according to the custom for the interment of the last member of a family.

Devil by Giambologna

The arms of the *Sassetti* are: a blue diagonal band between gold decoration on a white ground, with above a blue ball with the lily of France placed in between the letters *L X* (Leo X) granted by special privilege of this Pope.

The *Via degli Strozzi* leads to the *Via Tornabuoni* (§ 93). Turning to the right in the *Via de' Vecchietti*, we reach the *Via Cerretani* (§ 97) and to the left the *Via Porta Rossa* (§ 87).

Returning now to the *Piazza Vittorio Emanuele* and looking towards the Arch *Pellicceria*, all the space to the right comprised between the *Piazza* and the *Via de' Buoni* is the site of the old *Ghetto* (see plan I, page 1).

The extremely squalid condition of this quarter was one of the principal reasons for the setting in order of the centre. It is quite impossible to describe, even to imagine, what this quarter was, inspiring both disgust and pity. Under that collection of poor houses, small rooms, where poverty and vice had taken up their permanent abode, were the imposing remains of a great past and one could detect amid that labyrinth of disgraceful passage-ways, the ruins of strong and magnificent palaces, of powerful towers and of once brilliantly filled « *Loggie!* » The *Della Tosa*, *Brunelleschi*, *Tosinghi*, *Della Pressa*, *Medici* (§ 210), *Pecori* (§ 58), *Filitieri da Castiglione*, *Figli-*

**The old  
Ghetto  
(jews quar-  
ter)**

625

nelli adorned these walls with their coats of arms, symbols of nobility, of activity in commerce, of enviable fortunes and of bloody strifes.



A view of the demolished Ghetto *Le Cortuocce*

But at an early date, among those rich abodes, vice and shame acquired the right of citizenship. Even as early as the XV century, the locality was ill-famed, there were inns of the lowest order, two especially being notorious as the meeting places of dissipated characters of all varieties; the « *Osteria del Frascato* » (*Inn of the bower*) and the « *Osteria della Malacucina* » (*the Inn of the bad kitchen*). Perhaps for that reason, and hoping to expel such shame from the centre of the town, Cosimo I chose this place when in 1571 he looked for an enclosed plot of ground where all the Jews residing in Florence could be assembled, being thus set apart from the rest of the population. The Jews were in Florence as early as 1480 in which year the « *Priori* » (Note A) allowed them to enter the town under certain special conditions, granting them the permission of lending money at the interest of 4 *denari* (pence) on each Tuscan Lira. This decision was taken in order to help the indigent, as in Florence the craze of usury had reached such a degree that one could scarcely find money under 30 %. The Jews came in small numbers and went to live on the other side of the river, in a little street called *Chiasso de' Rammaglianti*

which was then named after them *Via dei Giudei* (§ 654) a name it still keeps. In 1439, the *Signoria* ordered that the Jews should wear some visible and distinguishing sign and that no more than 70 in number should be allowed to live in town. In 1471 they opened two loan-banks and were so successful that in 1495 they had already gained about 11 million florins! They then began to be disliked by the people and the *Signoria* was forced to expel them (13<sup>th</sup> of August). But soon after, owing to the great services they rendered and because the withdrawal of their money from commerce would have caused many failures and much distress, the order was revoked.

Cosimo I, perhaps through the influence of Pope Paul IV, was not very fond of them. He began to deprive them of all the privileges granted by the Republic; the women were obliged to wear on their right sleeve and the men on their hat a piece of yellow cloth as a badge; they were then forbidden to lend money at a higher rate of interest than that prescribed by law; or to engage in any wholesale business or the exercise of any art; Polygamy, allowed by Jewish law, was abolished, and foreign Jews forbidden to remain in Florence longer than fifteen days; and finally it was ordered that they should all live in the « *Ghetto*. »

Francesco I acted with more humanity towards them through the influence of Bianca Cappello. She protected them because of some Jewish women who procured for her perfumes, ointments and other articles for her toilette. Under the rule of Francesco I many barbarous laws, issued through hatred to the Jews, were repealed; they were also allowed to practise usury paying a tax of four « *Scudi*. »

Cosimo III was still kinder to the Jews. Under his reign more liberty was granted to them; the « *Ghetto* » was enlarged and improved. There were traces of the embellishments made at that time until lately, even after the Jews, having obtained the right of citizenship, had abandoned the « *Ghetto*. »

The Jews' quarter is now quite demolished; on its site have been built two blocks of houses divided by the *Via della Nave*.

From the *Piazza Vittorio Emanuele*, facing the arch-way turning into the *Via Pellicceria*, we reach the *Via de' Buoni*. The *Via Pellicceria*, so named after the many shops there of artisans belonging to the « *Guild of Furriers* » (*Arte de' Pellicciai e Vaiai*), was formerly one of the richest, busiest and most important streets of the town. In the *Via de' Buoni*, stands a large palace still known by the name of *Palazzo Orlandini*, although it now belongs to the Insurance company « the Gresham. » This palace, decorated at the beginning of the century with designs by *Del Rosso* and *Ferri*, is among the most beautiful in Florence. It first belonged to the *Strozzi* (§ 96) then to the *Gondi* (§ 372). *Girolamo Gondi* had it all rebuilt in the XVI century including in it a house where had lived and died in 1419 the Antipope John XXIII (§ 53). Later on the palace went to the *Orlandini*.



This family is the most illustrious among the several of that name, which lived in Florence. Between 1420 and 1523 they had 2 « *Gonfalonieri* » and 12 « *Priori* » (Note A) and it took part in public life until 1624, when it came to an end. After its extinction (1726) the family *Del Beccuto* inherited the state and joined the name of *Orlandini* to their own. These *Del Beccuto*, originally from Perugia, were admitted after 1284 into the government of the Republic, having 1 « *Gonfaloniere* » and 13 « *Priori* » (Note A).

Their arms were a white diagonal band on a red ground. The arms of the *Orlandini* (which the *Del Beccuto* have joined to their own) are three silver beaks surmounted by a red lambel on a blue ground.

Returning to the *Piazza Vittorio Emanuele* and entering now from the opposite side of the *Piazza* into *Via Pellicceria*, we find to the left, between the first and second corner, a block of houses called: *Casa dei Lamberti* (*Lamberti's houses*).

It appears that the *Lamberti* descend from a German Baron, who came to Italy with Otto II in 962. Tradition says that they used to bury their dead mounted on metal horses, and according to another story they possessed a large vault where, on bronze horses they arranged the skeletons of their ancestors. Being chiefs of the Ghibellines, they did not hold many magistracies, and being amongst those families which contributed most to the civil strife originating the factions of Guelphs and Ghibellines, they were the first to suffer from them. Therefore after having built rich and gorgeous palaces inside the first circuit of walls (Note H) and having shared the first honors in governing the town, the *Lamberti* disappeared after the first victories of the Guelphs and never returned to Florence. One can easily believe that the family came to an end several centuries ago. Their arms were: six gold balls on a blue ground which makes Dante say:

« . . . . . e le palle d'oro  
« Fiorian Firenze in tutti suoi gran fatti. »  
« . . . . . and how the Balls of Gold  
« Florence enflowered in all their mighty deeds! »  
(LONGFELLOW).

The palace of which we were speaking, after the departure of the family, was confiscated and used for public Magistracy, and part of it was given to some of the Guilds of the town. The south side was given to the « *Guild of the Oil-Merchants* » (*Arte degli Oliandoli*) whose coat of Arms they placed on the façade.

Another part of the palace was given to the « *Guild of Merchants* » (*Arte della Mercanzia*) which held there for some time their Tribunal (§ 104).

Later on, this palace was used as *Monte di Pietà* ( *Pawn Broker's office*) opened in Florence through the influence of Savonarola (§ 274). This palace belonged some time ago to the family *Della Vida* and belongs now to the *Assicurazioni Generali di Venezia*, a fire and life-insurance company.

Turning to the left, we reach the Church of *Or San Michele* and the *Via Calzaioli* (§ 78) which we will follow as far as the *Piazza della Signoria* (§ 101).

The street opposite the main entrance of Palazzo Vecchio in the *Piazza della Signoria* (§ 101) is the *Via Vacchereccia*, named after the family *Della Vacca*, who owned houses and towers here.

The two brothers *Antonio* and *Piero Pollaiuolo* had here their studio. At the foot of this street is the *Via Por Santa Maria*,

Orlandini  
family

Del Beccuto  
family

627

Lamberti  
family

Via  
Vacchereccia  
628

named after the church of *Santa Maria Sopra Porta*, which formerly occupied the site. Although small, it was one of the most important in the city. Being destroyed by fire, a large part of its ground was incorporated in the palace of the *Parte Guelfa*. In this church was kept the bell of the *Carroccio* (§ 88), « *la Martinella* » which when war was declared, was hung outside the door of the church and rung continuously, until it was taken to the *Carroccio*.

The *Via Por Santa Maria* leads (right) to the *Mercato Nuovo* (§ 88) and (left) to the *Ponte Vecchio*.

Via  
delle Terme

We turn to the left, and after a few steps we enter *Via delle Terme*, the first street to the right, so named on account of the Ancient Thermes, whose remains can still be seen inside the houses built on the site. The building between the 1<sup>st</sup> and 2<sup>d</sup> street to the right in *Via delle Terme* is the former Lamberti Palace used by the *Capitani di parte guelfa* (Note A) and the « *Guild of Silk* » also called *di Por Santa Maria* after that street.

This palace is quite interesting historically, as it is one which represents in our days more faithfully the times of the Republic. It was commenced after a design by *Francesco della Luna* and finished by *Brunellesco*. There was a large audience room, but when under Cosimo I this building was used by the « *Municipio* » (Town Council) and the « *Monte Comune* » (Founds) it was cut by a large staircase built by *Vasari*.

The side near the first street was the part used by the « *Guild of Silk*. » This street is called *Via di Capaccio*, deriving the name from a ground called *Campo di Paccio* (Field of Paccio, its owner). In this little street is a \*\* lovely little loggia with columns, supported by brackets, by *Vasari*. The arms of the « *Guild of Silk*, » to which it belonged and a gate surrounded by a garland of flowers, supported by six angels, are in the style of *Donatello*. The 2<sup>d</sup> street, *Via di San Biagio*, leads to the small *Piazza di San Biagio* - quite interesting for its houses with graphytes. The little church occupies part of the ground of the demolished *Santa Maria Sopra Porta*. Some stones in the walls of the church of *San Biagio* are said to have been brought from Jerusalem by the *Pazzi* and until later the stone used at Easter now in the Church of *Santi Apostoli* (§ 630) was kept here. This church was suppressed and is now used as engine house of the firemen company. This company, now under the orders of the Engineer *Cav. A. Papini*, is among the best in Italy. The first corps of firemen (*pompieri*) was appointed in 1416, when fires in Florence were quite frequent. In this engine-house, is a supply of engines always ready to start at a minute's notice.

Coming back to the *Via delle Terme*, we will walk through the little street which runs in the same direction as the *Via San Biagio* and will thus reach the *Borgo Santi Apostoli*, once a borough outside the city, and turning to the right at No. 15 we find the \* large palace *Rosselli Del Turco*, built by *Baccio*

Borgo  
S. Apostoli  
629

Rosselli  
Del Turco

*d'Agnolo*. This building is admirably decorated in every detail: cornice, brackets, small paned windows with their heavy shutters studded with large-headed nails, lunettes, etc., are a constant study for the artist. It was built by one of the *Borgherini*, and inside were splendid pictures by *Granacci*, *Pontorno* and *Del Sarto*, now removed to the Pitti (§ 171) and Uffizi Galleries (§ 139). The furniture of the wedding-room was carved by *Baccio d'Agnolo*.

When, during the siege of 1529 in the absence of *Pier Francesco Borgherini*, the Signoria was persuaded by *Giovan Battista delle Palle* to send the spoils of this palace to Francis I king of France, *Margherita Borgherini* née *Acciaiuoli*, succeeded in opposing such a barbarous decree and saving all these treasures. Later it was purchased by the *Del Turco*.

Here was the \*beautiful chimney piece now at the *Museo Nazionale* (§ 353). Many of the objects of art were scattered. Turning into the little *Piazza del Limbo*, at the corner of this palace over the druggist's shop is a bas-relief of a Madonna and Child with angels and above it the head of Our Saviour in profile by *Benedetto da Rovezzano*. Almost opposite the *Palazzo del Turco* in the *Via Santi Apostoli* was once the Studio of the celebrated American *Benjamin West*, who began here to paint the portrait of Lord Byron.

### Church « Dei SS. Apostoli »,

In the *Piazzetta del Limbo* is the little church of *Santi Apostoli*, so ancient that it was believed for a long time to have been founded by Charlemagne, as an apocryphal inscription outside records this fact, adding that it was consecrated by the archbishop Turpin!! This church is mentioned in the old chronicles as already in existence outside the first circuit of walls, but it may have been later restored, as *Kugler* and others attribute the architecture to the XI century. It is without doubt a real architectural beauty. *Vasari* highly praising it, informs us that *Brunellesco* took here the model for San Lorenzo (§ 188) and Santo Spirito (§ 581). The fresco above the door (greatly damaged) is by an unknown artist of the Florentine School in the XIV century. The door and the pretty marble ornamentations are by *Benedetto da Rovezzano*.

The church inside is rectangular with a nave, two aisles, and a well proportioned tribune. Five chapels run along each aisle. The half round arches, adorned with a fine antique border, rest on green marble Corinthian columns. The aisles are vaulted. The whole building is harmonious in proportions, and elegantly simple; the former windows long and narrow, were changed later, without taste, to the present ones during a modern restoration.

Among the paintings there is little worthy of notice. In the 2<sup>d</sup> chapel to the right is a St. Peter, by *Pomarancio*. In the 3<sup>d</sup> chapel to the right is the first painting made by *Vasari* for Florence: a Conception, greatly damaged by restoration but showing a good study of the nude. The door of the sacristy has a pretty marble freeze and is beautifully decorated probably by *Benedetto da Rovezzano*. In the sacristy is kept the stone brought from the Holy Land by *Pazzo de' Pazzi* (§ 382) used on Easter eve in the Duomo. It was formerly in the church of *San Biagio* (§ 638), after the suppression of which it was brought here.

Church  
« Dei SS. A-  
postoli »

630



The good monument in the chapel (right of the high altar) is to Bindo Altoviti, by *Bartolommeo Ammannati*.

The Tribuna is said to have been ornamented by *Dosio*. The busts of Charlemagne and Archbishop Altoviti are by *Caccini*. The sepulchral slab before the high altar to Leone Acciaiuoli has a fine ornamentation of black and white inlaid marble. In the chapel to the left of the high altar are the two jewels of the church. \*\* An exquisite tabernacle with angels full of sweetness and grace, probably a combined work of *Luca* and *Andrea della Robbia*, is placed over an altar which half covers a beautiful monument by an unknown artist to Donato Acciaiuoli. On the side wall is the \*\*monument to Otto Altoviti, by *Benedetto da Rovezzano* (1597). A sepulchral urn with fine angel's heads on the side, and in the centre two skulls surrounded by two twisted serpents, is placed in an arch beautifully decorated with marble reliefs. In the first chapel on the left side going towards the door, is a \*Nativity by *Tommaso da San Friano*. Some of the other pictures are of Giotto's school, but in a state too bad to afford any interest. Inserted in the pavement are several sepulchral slabs, some with a figure in relief worn quite smooth.

Altoviti  
family  
631

The Altoviti palace is on the south of the church. It was built by *Benedetto da Rovezzano*. The coat of arms above the door, a skinned wolf, is very good.

The origin of the *Altoviti* is rather uncertain. It is surely known that they owned large estates in the Valdarno Superiore and that in the year 1192 one *Longobardo di Corbizzo* possessed houses and towers in the *Borgo Santi Apostoli* in Florence. His son *Altovito*, who gave the name to the family, was a fierce Ghibelline and was knighted by the Emperor Federigo II. The several branches which arose from him and his brothers, always increasing, made of the *Altoviti* one of the largest families in Florence. Different branches joined another distinguishing name to that of the *Altoviti*. Several members of the family were famous as soldiers and ambassadors, but few as prelates. They always strongly defended the liberty of their country, and were amongst the first to approve the chasing of the Duke of Athens from Florence. Only under the Medici were the opinions of the *Altoviti* divided, and it is quite natural that in such a numerous family some should side with the Medici, and others oppose them. They still hold a place among the nobles of Florence. Their coat of arms is a silver wolf rampant on a black ground.

Borgo  
S. Apostoli  
632

Returning to the *Borgo Santi Apostoli*, we see a Bath establishment built over a portion of the ground once occupied by the Roman Thermes.

Going towards the *Via Por Santa Maria* by the *Borgo Santi Apostoli*, at No. 6 a marble slab records that formerly the house on this site belonged to the Buondelmonti and was destroyed by a fire during the Ciompi riot in 1378.

The continuation of the *Borgo Santi Apostoli* is the *Via Lambertesca* leading to the *Uffizi* (§ 121). At the corner is the *Torre de' Girolami* which is believed to be the birth place of *San Zanobi*. It was restored at the beginning of this century. On the house No. 18, within an oval, is the picture of *San Zanobi* in fresco. It is said that in this house as well as in the tower (which were joined by an archway), dwelt *San Zanobi*. The house was formerly a wooden one but the *Bali Girolami* rebuilt it in 1670 as it is now.

Girolami  
family

Leaving quite aside the idea that the *Girolami* descended from *Zenobia*, queen of *Palmira*, conquered by Aurelian the Roman Emperor, it is generally believed that *San Zanobi* belonged to this family. But certainly it was an old family and powerful even when Florence was limited by its first circuit of walls. It was divided into two branches. To the one of the *Quartiere of*



*Santa Croce* belonged 4 « *Gonfalonieri* » and 12 « *Priori* » (Note A). The arms were: two diagonally crossed dark bands on a white ground with a little brown mitre in memory of San Zanobi. To the other branch of *Santa Maria Novella* also called *Del Chiaro* and *Del Testa* belonged 30 « *Priori* » (Note A). The shield is divided horizontally by a waving line, the upper part red and the lower white.

The *Girolami* possessed the ring of San Zanobi, which was believed to have the power of healing the sick and was lent once by Lorenzo « il Magnifico » to the king of France Louis XI (1482) who, recovering from a dangerous illness, sent back the relic in a gold box so filled with precious stones that the *Girolami* founded, with the price of these gems, a canonship in the *Duomo*. The succession of the *Girolami* went to the *Bartolommei*, an ancient family still existing. To this family, much attached to the Florentine people, during the Republic belonged the « *Priore* » *Piero di Antonio* when in 1530 this Magistracy was abolished, and by a queer combination after the revolution of 1859, the Marquis *Ferdinando Bartolommei* was made the first « *Gonfaloniere* » (Mayor) of Florence. This family became quite rich in Lyons, where they retired during the Medici rule, and returned to Florence only towards the middle of the XVII century.

Bartolommei  
family

The *Via Lambertesca* still keeps its ancient aspect. Here many of the minor « *Guilds* » had their head-quarters. It was so named from an old family coming from the castle of *Gan-galandi*, whose houses were here. The street to the right called *Via delle Carrozze* from the coach-house of Cosimo I, when he lived at *Palazzo Vecchio* (§ 110) was formerly called *Via dei Pulci* from a family of this name well known especially for the three sons (*Bernardo*, *Luca* and *Luigi*) and the daughter (*Antonina*) of *Jacopo di Francesco*, who were all good poets of the XV century. Returning to the *Via Por Santa Maria* we remember that here, between *Santi Apostoli* and *Via Lambertesca*, was the Old Gate *di Santa Maria* of the first circuit (Note H). To the left, walking towards the *Ponte Vecchio*, is the small café *Panone*, the most ancient in Florence, the favorite meeting place of Englishmen at the beginning of the XVIII century and towards the end much frequented by free-masons.

Via  
Lambertesca  
633

Pulci family

Por S. Maria

## Church of Santo Stefano

Turning into the little street to the left we find the church of *Santo Stefano and Cecilia*, also called *ad Portam Ferream*, from the iron entrance gate, also *Capo di Ponte* from its vicinity to the *Ponte Vecchio*. A horse-shoe still to be seen on the iron gate, is supposed to have been lost by *Buon-delmonti* (§ 550) during the struggle, and some pretend it belonged to the horse of Charlemagne. This church, one of the most ancient in Florence, is supposed to have been founded in 790. In 1783 the name of *Santa Cecilia* was added when the church of that name was suppressed in the *Piazza della Signoria*. Formerly this church had a basilical form, a nave with two aisles; but in 1656, the two Marquises *Anton Maria* and *Girolamo Bartolommei* spent about 400,000 fcs. in altering it to its present form. In this church were held several meetings of the people, among them one in 1426 when

Church of  
S. Stefano  
634

*Niccolò da Uzzano* made an elaborate speech for the repression of license among those belonging to the Minor Arts, which is given entire by Machiavelli. In August 1373, by order of the Republic, *Boccaccio* lectured here on the *Divine Comedy*. In a meeting held by the Amidei in 1215, the murder of *Buondelmonte* (§ 550-635) was here decided upon.

The interior of the church is spacious, with singular septagonal arches over the high-altar. The tribune and the choir are by *Tacca* as well as the \* bronze bas-relief of the high altar, the martyrdom of St. Stephen which is spirited, but not as good as his other works. The statue in the choir, St. Stephen, is modelled by the blind artist *Da Gambassi*. Among the pictures: the miracle of San Zanobi, by *Mauro Soderini*; and the Madonna of the girdle, by *Santi di Tito* are the best. Several *Bartolommei* were buried here. To the right of the door are the monuments to the Marquis *Ferdinando Bartolommei*, the learned *Antonio Zannoni* († 1815) and his brother *Giovanni Battista* († 1832) author of popular comedies, and several foreigners.

Near this church, a cup in the walls, now removed, recorded that here was once the Residence of the « *Guild of Vintners* » (*Vinattieri*).

The houses in *Via Por Santa Maria*, from the corner of *Via Santi Apostoli* to the *Ponte Vecchio*, belonged to the *Amidei*.

Amidei  
family  
635

The *Amidei* also are among the Florentine families which tradition says descend from the ancient Romans. Without doubt they took part in the Crusades. One *Amideo* was one of the seven Blessed founders of the Order of Servites (§ 473). In 1268 they were exiled from Florence and then began for that family a series of misfortunes which caused its dispersion. Their name is celebrated in Florentine history especially for the part they took in the quarrels of Guelphs and Ghibellines, when these factions first arose in Florence. Dante makes special mention of the *Amidei* in Canto XVI of *Paradise*, when he says:

- « La casa, di che nacque il nostro feto,  
« Per lo giusto disdegno che v' ha morti,  
« E posto fine al vostro viver lieto,  
« Era onorata essa e suoi consorti. »
- « The house from which is born your lamentation,  
« Through just disdain that death among you brought  
« And put an end unto your joyous life,  
« Was honored in itself and its companions. »

(LONGFELLOW).

We tell this story in the fewest words. The siege of the castle of Montebuoni, belonging to the *Buondelmonti* (§ 550), by the consuls of the Republic (1197) was the beginning of the enimities between that family and the *Uberti*, who were suspected of being the instigators of the siege. The hatred smouldered till 1214, when it burst into a blaze during a supper given by *Mazzingo Mazzinghi* at which were present all the Florentine youths. The jester of the *Mazzinghi* offended *Uberto Infangati* by a too personal joke. *Buondelmonte dei Buondelmonti* responded in his defense, while *Oddo Fifanti* took the part of the jester. During the quarrel, *Oddo* threw a plate in the face of *Buondelmonte*, who, rushing against his adversary, wounded him. *Oddo Fifanti* called upon all his relatives, among which were the *Uberti*, *Gualandi*, *Lamberti* and *Amidei*, to take vengeance. The latter thought to bring about a peace by arranging a marriage between *Buondelmonte* and the daughter of *Lambertuccio Amidei*, brother in law of *Oddo Fifanti*. But while they were awaiting the wedding-day, *Buondelmonte* fell in love with the daughter of *Forese Donati* and urged by her mother, he married her. The *Amidei* enraged by this broken faith, gathered all their relatives in the Church of *Santo Stefano* (§ 634) to plan a revenge. *Schiatta Uberti* proposed to wound in the

face the treacherous bridegroom, but *Mosca Lamberti* answered with the following words which remained celebrated: « *Se tu il batti o ferisci, pensa, prima di fare, la fossa ove tu ricoveri; ma dagli tale che si muoia, chè, cosa fatta capo ha.* » (If thou but beat or wound him, think first to dig the grave which will be thy refuge; but strike so that the blow be mortal, for what is done cannot be undone).

And so was decided his death. On Easter day (1215) as *Buondelmonte* was crossing the *Ponte Vecchio*, the conspirators coming out from the house of the *Uberti* threw him from his horse and killed him. His wife laid his body on a bier and ran in great despair through the town calling on his relatives to revenge his death. Florence was soon divided into two factions, and the civil war broke out. Their need of foreign help caused the *Uberti* to unite themselves to the Emperor, whose party was called *Ghibellines*, while the *Buondelmonti* sought aid from the Church and the party called *Guelph*.

The strife between these two factions became stronger on account of other hatreds, former disputes and quarrels, and the civil war lasted for about 14 years, after which there was a respite and several weddings took place between the members of the two parties. But the struggle was continued after a short peace and civil war filled unhappy Florence with blood for the next century. The arms of the *Amidei* were a gold shield with a red band.

## The Ponte Vecchio

The most ancient bridge built across the Arno is without doubt *Ponte Vecchio* (*Old Bridge*). It was built formerly of wood, and therefore was burnt several times before 1345 when it was rebuilt by *Neri di Fioravante* (?) who added also the shops, which form still the curious feature of the bridge. Above these shops were formerly terraces where the people enjoyed the fresh air. In the XVI century Cosimo I gave these shops to the jewellers, who still occupy them. *Vasari* built over the shops to the east (left) the corridor connecting the Uffizi with the Pitti palace (§ 160). Two marble slabs inserted in the wall, record the terrible flood of 1333, which destroyed this bridge and caused great damage to the whole town.

At the foot of the bridge, to the right, at the corner of the *Borgo San Iacopo* (§ 572), was an hospice and Hospital of the Knights of Malta, built in 1050 by *Fiorenzo*. The poet *Ariosto* lived there for 6 months in 1513, when visiting one *Vespucci*, rector of the Hospice. There he knew *Alessandra Benucci*, widow of Piero Strozzi of Ferrara, of whom he became the intimate friend, a friendship which lasted until the poet's death, 20 years later.

The house opposite belongs to the *Mannelli* palace.

The *Mannelli*, a noble and very old family of Florence, to which belonged that *Francesco Mannelli*, friend and transcriber of *Boccaccio*, author of the *Ms.* known by the name of *Ottimo* (*excellent*) which is kept in the Laurentian Library (§ 201). To him we owe the preservation of an authentic copy of the *Decamerone*, since, as is generally believed, the originals were burnt, during the *auto-da-fé* of Savonarola's partisans. The arms of the *Mannelli* consist of three silver daggers placed diagonally one above the other on a red ground; the upper part of the shield of silver charged with the red cross of the Florentine people.

In a niche in the little square at the foot of the *Ponte Vecchio* is a \*bronze statue of Bacchus by an unknown artist

Ponte  
Vecchio  
636

Mannelli  
family  
637



of the XVII century. Here stood the column with the statue of Mars on horseback, at the foot of which fell *Buondelmonti* (§ 635); it was replaced by the Group of Ajax and Patroclus now in the *Loggia de' Lanzi* (§ 109).

The first street to the right is the *Borgo San Iacopo*, leading to the *Piazza Frescobaldi* (§ 570); we simply add that in the *Palazzo de' Cerchi*, at the corner of *Via Guicciardini* is comprised the ancient *Torre de' Rossi*.

The first street to the left is the *Via dei Bardi*.

#### Bardi family

638

The ancient and powerful **Bardi** family had here 23 houses, which were destroyed in 1343, after a strong defense by the people who rebelled against the aristocrats. The *Bardi* took refuge in their castle of Vernio near the Romagna. They had suffered great losses with the *Peruzzi* (§ 464), when the King of England failed to pay back the borrowed money. They were able during their exile, to retrieve their fortune and when readmitted into Florence, as they had always been excluded from public life being of the *Grandi*, (Note B) some of them succeeded in being inscribed among the *Popolani*; so two of them were « *Gonfalonieri* » and 36 « *Priori* » (Note A). To this family belonged the handsome *Dianora*, whose romantic and pathetic story we have told (§ 550). The *Bardi* used several coats of arms, the principal being a row of red lozenges placed diagonally on a gold ground.

The *Bardi's* tower was not far from the bridge and can still be seen at No. 62. Their palace, one of the largest and most important in Florence, is at No. 1 in the little square of *Santa Maria Sopr'Arno*, where formerly was a church, now demolished; many of the works of art formerly here, were taken to the *Bargello* (§ 351).

This palace after the *Bardi* went to the *Nigetti*, and in 1847 to the *Bargagli*. It was modernized by *Nigetti*. It contains some works of art. Sketches by *Giulio Romano* and *Correggio*; battles, by *Bourguignon*. A Saint Agnes, by *Empoli*, formerly in the church of *Santa Maria Sopr'Arno*.

No. 64 is the meeting-place of the Colombaria Society (§ 383). In the archives are several important historical and literary inédited memoirs by the Academicians. In the large Library where they hold their meetings, are portraits of *Landino* and other princes and illustrious characters, among others *Santa Maria Maddalena de' Pazzi*, the patron Saint of the Society. The device consists of two kissing doves and the motto *Mutuis officiis*.

639

At No. 28 is the *Capponi* palace built by *Niccolò da Uzzano* after a design by *Lorenzo di Bicci*.

#### Uzzano family

The **Uzzano** family came from the castle *Uzzano* in Val di Nievole. One of its members, *Niccolò*, was such a powerful citizen that the people following his party were called « *Uzzanesi*. » He was born in 1340, his mother being one *Lena Bardi*. He greatly loved liberty and always sustained it in that very difficult period of the war against Filippo Maria, Duke of Milano. He was 3 times appointed « *Gonfaloniere* » (Note A), held other offices in the government and went several times as Ambassador to foreign Courts. He was strongly opposed to Cosimo « il Vecchio », but fearing for the good of his country the supremacy of *Rinaldo degli Albizi*, he opposed the exile of Cosimo. His only daughter, *Ginevra*, was married to one *Capponi*. Being immensely rich he built several palaces.

He was buried with great honor in *Santa Croce*. His last heir died in the XVII century. The arms consisted of three red horizontal lines on a white ground and above a red lambel charged with three gold stars.



Inside the palace can still be traced some remnants of its original pointed architecture, which has been greatly modernized. There are frescoes by *Poccetti* and *Furini*. At the foot of the staircase is a porphyry lion with an odd ornamentation by *Donatello*.

At No. 25, *Galli-Tassi-Passerini* palace, are \* two pictures by *Lorenzo Lippi* representing scenes from the Bible; \* *Rodolfo Ghirlandajo*, The meeting of Joachim and Anne with saints and up above God the Father (from the suppressed church of the Concezione).

Nos. 22-24, *Giugni-Canigiani* palace, was at one time the Hospital of Santa Lucia, built in 1283. Here was born *Eletta Canigiani*, the mother of *Petrarca*, who died in Avignon, 38 years old. This building belongs to the first Renaissance; the court, with old pillars, has a Madonna, by *Della Robbia*. \* The staircase is exquisitely picturesque with little Ionic columns, and the well. Inside are: Two Madonnas, by *Della Robbia*. Portrait of Francesco I de' Medici, by *Bronzino*. Virgin, by *Empoli*. Nativity, by *Filippino Lippi*. Holy Family, by *Pontormo*. The celebrated Madonna, by *Botticelli*, was sold for 50,000 frs. to the Grand-Duke Sergius of Russia.

The wall supporting the gardens opposite these palaces was built after the landslide had caused the fall of the houses. An inscription over the wall tells us that Cosimo I in 1565 renewed the defense of the building here, made by advice of *Arnolfo*. In 1547 in one of the landslides, *Bernardo Buontalenti* was seriously injured. His forlorn condition excited the compassion of Cosimo who took care of him and gave him the education which enabled him to become the first architect of his days. It was in this occasion that the celebrated *Madonna del Cardellino*, by *Raffaello* (§ 148) was saved.

## Church of Santa Lucia de' Magnoli

The adjoining church took the name of *Santa Lucia dei Magnoli* or *delle Rovinate* (ruined) from the opposite hill which belonged to the Magnoli family, now extinct, who possessed all this ground up to *San Giorgio* (§ 650). This church was founded in 1078 by *Uguccione della Pressa* and was under the patronage of the *Uzzano*, after having been from 1244 to 1425 under that of the Monks of *San Miniato al Monte*; *Niccolò da Uzzano* had the principal chapel painted and decorated at his own expense.

1st chapel to the left. Saint Lucy, a good attempt, by *Pesello*.

2d chapel. Virgin and Saints, by *Empoli*. To the right is an imitation of the *Pia Casa di Loreto*, owned by the Alamanni family, one of whose houses was incorporated in the Church. The Grand-Duke Cosimo III helped to this reproduction.

Church of  
S. Lucia  
de' Magnoli

640

Piazza  
de' Mozzi

641

The *Via de' Bardi* - which in the earliest time was called *Via Pidigliosa* and was inhabited by the lowest population of Florence until the *Bardi* took up their abode in this quarter, building a street of palaces - ends in the *Piazza de' Mozzi*.

Mozzi family  
and palace

Here stood once a church called *San Gregorio della Pace*, worthy of being recorded on account of its origin, as Gregory X laid the first stone in memory of the pact agreed upon between Guelphs and Ghibellines in 1273. This event taking place during the stay of the Pope in the *Mozzi* palace, enabled this family to write « *Pax* » on their coat of arms (a red cross on a gold ground). On this spot the Guelphs and Ghibellines embraced and kissed each other; peace was made, the Pope established a rigorous censure against the infringers of this pact and several weddings were celebrated between members of the different parties. But four days later the Guelphs insulted the Ghibellines, and the strife began again with greater bitterness than ever.

The *Mozzi* were bankers of the Pope and here they entertained the Roman prelates passing through Florence on their way to Avignone, when that town was the Pope's See. Here was concluded the peace with Arezzo (28<sup>th</sup> of September 1314) under the patronage of *Piero*, brother of *Roberto* king of Naples, who had come to pacify Florence and was charged to reform the Magistracy. Here lived the Duke of Athens when in May 1326 he came to Florence as a Vicar of the Duke of Calabria; a proof of the importance and wealth of this family, which only lately has become extinct. Their palace (No. 3) belongs now to the Princess Carolath-Beuthen, and though lately well restored, it still keeps a great deal of its original character of the XIV century. The gardens extend over the hill, which, though very steep, affords an excellent drive. The fine gallery belonging to the *Mozzi* was sold some years ago.

On the site of the demolished church and Convent of San Gregorio, is the palace (No. 1) belonging to the antiquarian *Bardini*. The façade is decorated with old pieces of demolished churches and palaces. The frames of the windows are the altars formerly in the Church of San Lorenzo at Pistoja. One must have a permission from the proprietor to visit the interior, of which the decorations are worth seeing.

Torrigiani  
palaces

642

Opposite are the two *Torrigiani* palaces. The small one No. 5 is a pretty and elegant building in the style of *Ammannati*, with graphytes. It was here that at a masked ball (1534) attended by the Duke *Alessandro* (§ 232-563) and his courtesans, *Giuliano Salviati* offended *Luisa Strozzi*; which fact gave birth to the enmity between the *Strozzi* and the *Medici*. No. 6 begun by *Baccio d'Agnolo* for the *Nasi* family, was continued by his son *Domenico* for the *Del Nero*; and was finished by *Tommaso Del Nero*. A pretty open « *loggia* » formerly crowning the edifice, was built into a third floor, which, with other modern alterations, has altogether spoilt the beautiful original architecture.

## Torrigiani Gallery

This palace contains a valuable picture-gallery on the first floor (adm.: only by special introduction).

**Ante-Chamber.** *Luca della Bobbia*, Portrait in relief.

To the left:

**Room I.** 3. *Bronzino*, Mary and Martha. 7. *Rodolfo Ghirlandajo*, Portrait of *Girolamo Benivieni* (§ 270); very expressive and in the manner of *Leonardo da Vinci*, who was believed for some time to be the author. 10. *Lorenzo di Credi*, or *Franciabigio*, unfinished Portrait. \*71. *Signorelli*, Portrait of a man in a red cap. Probably his own portrait, the expression is exquisite. 7. \**Masaccio*, Portrait of himself (see *Carmine*, § 597 and *Uffizi Gallery*, § 161, No. \*286). 20. \**Pollajuolo*, Portrait of a man, probably himself; bold and firm in design, and full of realistic truth. Color dull. \*31, \*32, \*33. *Botticelli*, formerly attributed to *Filippino Lippi*, History of Esther. Originally there were four pictures, one has been sold. They were painted to adorn a wedding chest. Full of animation, with rich ornamentation in dresses and accessories and very soft in coloring; very lovely is the figure of Esther in red.

**Small Rooms** to the right. \*\*5 and \*\*6. According to C. and C. by *Pesellino*, and according to others by *Benozzo Gozzoli*. Triumph of David « *casconi* » or lids of bridal chests. Excellent works, for architecture, costume, beautiful figures and variety of animals.

**Room II.** 1. *Mainardi*, Madonna. 8, 9, 22. Attributed to *Pinturicchio*, but by *Matteo Balducci*, Legends. \*7. Madonna and Child, a XVI century copy from *Raffaello* (original in the Bridgewater Gallery known as the « *Cowper Madonna* »). 13. *Uccello* (?), Procession of Argonauts, starting for hunt. 12. *Paolo Veronese*, Portrait (1557). 14. *Pontormo*, Guicciardini (copy); *Andrea del Sarto* (?), Holy Family. 23. *Garofalo*, Samaritan woman.

**Room III.** 2. *Bronzino*, Alessandro de' Medici. 9. *Tintoretto*, Resurrection.

On the other side of the ante-chamber are three rooms (occupied by the family and therefore not always accessible) with Dutch and German paintings. The secretary also grants permission to visit the beautiful \**Giardino Torrigiani* (§ 659).

The **Torrigiani** originally from Lamporecchio, came to Florence in the XIV century where they established as vintners. In 1380 they had for the first time a « *Priore* » (Note A) and later on six other members of the family received that honor. The renown of the *Torrigiani* is quite modern and is principally due to their success in commerce. The last male descendant was *Luigi*, who in 1777 was cardinal and secretary of State under Clement XIII. The estate and the name were inherited by a niece of the cardinal named *Teresa*, who married one *Guadagni*, and whose sons took the name of *Torrigiani* to continue that family name. At present, the *Torrigiani*, wealthy in estate and honors, hold one of the highest places amongst Florentine Nobility. The Marquis *Piero* is Senator and has for a long time been « *Sindaco* » (Mayor) of Florence. Their arms consist of: a silver tower with two gold stars on each side and one above.

Resuming our walk, we find a small square facing the Arno, planted with flowers, in the middle of which is a \*monument of Prince *Niccolò Demidoff* to whose philanthropy Florence was much indebted. This monument made by *Bartolini* by order of the prince Anatolius, was meant for his *Villa of San Donato* there to be placed in a kind of temple. The prince Paul, heir of Anatolius, preferred presenting it to the Municipality of Florence which decided to name a « *Piazza* » in Florence in his honor and place there the monument. This square was chosen

Torrigiani  
Gallery

643

Torrigiani  
family

644

Piazza  
Demidoff

645

as the old prince lived in the *Serristori* palace and had founded schools for the people in this quarter.

The monument (protected since 1871 by an unartistic wooden roof which it is hoped will be removed) deserves a description. The principal group represents Niccolò Demidoff embracing his son Anatolius and crowned by Gratitude. The other two groups represent: Siberia, from whence came the Demidoff riches; \*\*Charity. On the back part are two \*\*pretty female figures: one, nude with a mirror represents Art seeking inspiration from Truth; the other, half-nude, represents the Muse of Pleasure, recording the brilliant receptions offered by Demidoff to Florentine Society. Unhappily the bas-reliefs are not by *Bartolini*.

646

The palace facing the *Torrigiani*, at the other end of the « *Piazza* » belongs to the *Serristori*. It was occupied during the siege of 1530 by the traitor *Malatesta Baglioni*. Nothing remains of that house which was incorporated in the large modern palace finished in 1873 by *Mariano Falcini*.

Serristori  
family

The *Serristori* descend from one *Fra Ristoro* who was born at Figline and was Notary of the Signoria in 1384. 10 « *Gonfalonieri* » and 27 « *Priori* » (Note A) show to what an extent this family was appreciated by the Florentines. Many illustrious men have belonged to this family, which has preserved its eminent place in the business of State to the present day. Almost all the *Serristori* were partisans of the Medici, and were amongst the most zealous followers of that family. The *Serristori* are still among the first noble families of Florence. Their arms consist of a blue shield divided horizontally by a silver band with two stars above and one below. In the upper part of the shield is the red label with the gold lilies of the Maison d'Anjou.

Turning into the little street to the right of *Via de' Renai* we find the Church of *San Niccolò Sopr'Arno*.

### Church of San Niccolò Sopr'Arno

Church  
of S. Niccolò  
sopr'Arno

647

*San Niccolò* was one of the first churches built in Florence about the X century. Before 1184 it belonged to the monks of *San Miniato* (§ 673) and was included in the diocese of Florence only in 1374. A flood of the Arno in 1537 is recorded by a marble tablet inserted in the outside walls marking the height reached by the waters. It was in this « *Piazza* » that the citizens met in 1529, and swore to defend the Republic to their last drop of blood. And it was in the Belfry of *San Niccolò* that *Michelangiolo* concealed himself after Florence had surrendered, fearing the revenge of the Medici, on account of his having directed the fortifications of Florence.

The Sacristy contains a *Madonna della Cintola*, in the lunette, by *A. Pollaiuolo* (1540); below it a *Madonna and Saints* by *Neri di Bicci* with the Arms of the *Quaratesi* family.

The little street opposite the church leads to *Porta San Miniato*; it is the shortest way to *San Miniato al Monte* and the Cemetery (§ 677) but the ascent is very steep.

Via  
S. Niccolò

Coming out from the Church of *San Niccolò*, we turn to the left into the *Via San Niccolò*, which leads to the *Porta San Niccolò*, the only gate remaining in its original form, only the bat-



lements were formerly supported by brackets as are those of the *Palazzo Vecchio* (§ 110).

This gate was begun in 1327; the fresco inside of the Virgin, Child and St. John, is by *Bernardo Daddi*. The two little side doors were used by the officers of the watch of the walls. From them begin now the two side flights of steps and the stairs leading to the *Piazzale Michelangiolo* (§ 671).

Near the Arno is a large building, for the pump sending drinkingwater through Florence. This water is also used as motive power for the dynamos of the electric light illuminating some streets and squares of the city.

## Excursions outside the "Porta San Niccolò,"

Outside the *Porta San Niccolò* are pretty suburbs and villages, some of which can be reached by the tram passing here. They are *Ricorboli*, *il Bandino*, *Rusciano*, where is the pretty Gothic villa which belonged to the English writer *Trollope*, and the *Villa Fenzi* built by *Luca Pitti* after a design by *Brunellesco*. It was used as a *Lazaretto* in 1630.

The *Badia a Ripoli* was formerly an abbey of the Vallombrosian monks with some good frescoes by *Poccetti*. Next is the *Pieve a Ripoli*, where the Florentines assembled in 1289 to go to fight against the Aretini, gaining the battle of Campaldino. The tram stops at *Bagno a Ripoli*, where were formerly Roman thermes. (If wishing to drive further into the surrounding country, a carriage can be had from a man called *Pipetta*).

Excursions  
outside  
the Porta  
S. Niccolò

648

Returning from the *Porta San Niccolò* as far as the Church, we continue in the same direction and enter the *Fondaccio San Niccolò*. No. 43 is a house dating from 1485 with *Grapphytes*. No. 80, is the house where lived the popular Venitian poet *Dall'Ongaro* († 1873). No. 98 belonged to the celebrated singer *Caroline Ungher*. No. 135 was the Ancient house *Nasi* built by the architect *Filippo Baglioni*.

Fondaccio  
S. Niccolò

649

Reentering the *Via de' Bardi* from the *Piazza de' Mozzi*, after a few steps we turn to the left into a little street leading up to the hill and called *Costa Scarpuccia*. The church of *Sant'Agostino* and *Santa Cecilia* formerly belonged to the monastery of the barefooted Augustinians founded by the Grand-Duchess *Christina di Lorena* (XVI century) on the site of the demolished houses of the *Sermann* family. It is now a villa where is still to be seen a portrait of the Grand-Duchess. Continuing along the *Costa San Giorgio* we arrive at the *Porta San Giorgio* and the Fortress of the *Belvedere*.

Costa  
Scarpuccia  
and Costa  
S. Giorgio

The *Porta San Giorgio*, so called from a church of that name formerly existing in the neighborhood, which was built in 1324. On the outside wall is a high relief of St. George and the Dragon carved on a marble tablet. Within the Arch is a fresco of the Virgin and Child and St. George in armour, leaning on a shield on which is painted the arms of Florence, a red cross on a white field, and another Saint. It is better preserved than any other of the gates of Florence and is attributed by *Vasari* to *Bernardo Daddi*.

Porta  
S. Giorgio

650

Fortress  
of the  
Belvedere

The Duke of Athens was the first to think of building a fortress at this spot. He ordered *Andrea Pisano* to make a design for it but, being chased from Florence, the idea was abandoned.

The Grand-Duke Ferdinando I (§ 241) built this Fortress from a design by *Buontalenti* and called it *Belvedere* from the beautiful Panorama one enjoys from there. The first stone was laid in 1590. A subterranean chamber, for which *Buontalenti* had invented a secret lock, was used by the Grand-Duke to keep his treasures. During the plague of 1630, Ferdinando II (§ 245) took refuge here at first on account of the pure air, but afterwards remembering his duty as a Sovereign, he returned to the Pitti palace (§ 655).

At present the castle is used as barracks as are also the ancient churches and convents of *San Giorgio* and *San Girolamo* along the *Costa San Giorgio*.

651

Giovanni  
Duprè

Returning to Florence by the *Costa San Giorgio*, at No. 84 we find the house where died the sculptor *Duprè*.

*Giovanni Duprè* was born in Siena in 1817. In 1821 his family came to Florence and placed him in a shop to learn wood-carving. He became a good worker, but seeing that he did not learn enough he tried to carve marble, studying during his spare hours. He, little by little, became quite a good artist and with the help of *Conte del Benino*, made the two statues of *Cain* and *Abel* (§ 179) which he sold to the Grand-Duchess *Mary of Russia*. He died in 1882 leaving an interesting Autobiography.

At No. 13 is the little house where lived *Galileo* towards 1620 and where the Grand-Duke *Ferdinando II* visited him. The little tower he used as an observatory has been incorporated into the adjoining house. In the garden behind is a sun-dial supposed to have been constructed by *Galileo* himself.

Tradition says that *St. Catherine of Siena* lived in this street when she was stopping in Florence on her way to *Avignon* on an embassy for the *Florentines* to pope *Gregory XI*.

A little further on, the street divides into two narrow alleys, one, the *Costa de' Magnoli* leading to the *Tempi* palace and *Via de' Bardi* (§ 638); the other, still keeping the name of *Costa San Giorgio*, leads to the Church of *Santa Felicità*.

## Church of Santa Felicità

Church of  
S. Felicità

652

When the city town did not extend beyond the *Arno*, this church had already existed several centuries, owning a convent used since the first days of Christianity. In the VI century it was called the church of the *Saints Maccabees*, and a convent of *Benedictines* was built in the XII century. It was placed under the patronage of the *Guicciardini* family.

The nuns all belonged to noble families and the convent was only suppressed early in this century when the French entered Italy.

The church was altered to its present form in 1736 by the Architect *Ruggieri*, when the adjoining Oratory of *St. Mary Magdalene* of the XII century was included within its walls.

The *Loggia* or porch in front is anterior to the rebuilding of the church, as it was erected by *Vasari* in 1564 in order to enlarge the corridor which he carried from the *Uffizi* to the *Pitti Palace* (§ 655).

Under the porch, to the left, is the sepulchral slab (a figure in flat relief) of *Barduccio Barducci* († 1414) a wealthy merchant twice « *Gonfaloniere* » (Note A). His son, intimate friend of Donatello, served that artist as a model for one of his statues on the Campanile (§ 45).

Below it is the monument to *Arcangiola Paladini*, daughter of a pupil of *Poccetti*, married to one *Broomas of Antwerp*. She was the court-singer of the Grand-Duchess Maria Maddalena (§ 243) who had this monument erected. *Arcangela Paladini*, well known as an artist and good musician, died in 1600 when only 23 years old. The bust is by *A. Bugiardini*. Opposite to the right is \*the sepulchral statue, life size and in repose, of Cardinal *Luigi de' Rossi* by *Raffaello da Montelupo*.

This church, being in the neighborhood of the Pitti palace, was the parish church of the Grand-Dukes. The court joined in the divine service from a choir built by *Ferdinando I*, connected with the corridor of the Uffizi. Several people belonging to the houses of the Medici were buried here. The most noble families had here their chapels such as: the *Capponi* (§ 484), *Rossi*, *Mannelli* (§ 637), *Guicciardini* (§ 654), *Pitti* (§ 651), etc. It belongs now to the Royal family of Italy.

The church is in the form of a T, and has chapels with marble altars. The first to the right (*Cappella Capponi*) is built after a design by *Brunellesco*, and contains a Descent from the Cross by *Pontormo*, greatly damaged by restorations in 1723. Three evangelists on the ceiling are by *Pontormo* and one by *Bronzino*.

2d chapel. Santa Felicita and the martyrdom of her children, a good academical picture by *G. Berti* (1824).

4th chapel. The martyrdom of the Maccabees, a fine, strong, modern composition by *Ciseri* (1863).

Under the organ a \*Crucifix by *Andrea Ferrucci*.

5th chapel. The Virgin worshipped by Saints, by *Taddeo Gaddi*.

The choir and the Sacristy are in the style of *Michelozzo*; it is in good proportion and has a fine ornament of cherub's heads round the cornice.

Here are some pictures of *Giotto's school* and one \*\* of the best paintings by *Neri de' Bicci*. It represents Santa Felicita with her seven sons dressed in costume of the XV century. Their respective names are written underneath.

Returning to the church we stop to look at the Adoration of the Kings by *M. Cianfanelli*. The chapel of the high altar was built by *Cigoli*. The Resurrection is by *A. Tempesti*.

Before the high Altar is the burial place of the *Guicciardini* with an inscription by *Anton Maria Salvini*, commemorating the historian.

1st chapel, to the left going towards the door. A Nativity by *Santi di Tito*.

2d chapel. The marriage of the Virgin by *Martellini*.

3d chapel. St. Louis, king of France, a praised picture by *S. Pignoni* (1682).

4th chapel. Martyrdom of St. Sebastian by *F. Boschi*.

5th chapel. The Altar-piece (Assumption) is by *Poccetti*, as well as the fresco on the wall representing the Miracle of the snow.

In a chapel reached by the Cloister, are very good and well preserved frescoes by an unknown author of the XIV century.

In the corridor leading from the Prebystery to the church (door at the right of church outside the porch) are several Latin and Greek inscriptions, used in laying the foundations of the new church and proving that this was an ancient cemetery. One is dated 417.

In the middle of the *Piazza Santa Felicita* is a Granite column, on which was formerly a statue by *Montauti* representing St. Peter Martyr and placed here at the expense of *Isidoro de' Rossi* in 1723, to replace a terra cotta one erected in 1434 by this same family and which, falling down, was broken to pieces.

Some critics pretend to give to this column the same origin as the *Croce al Trebbio* (§ 559) when a bloody strife took place here against the *Paterini*, who fled outside the *Porta Romana*. But it really seems that this monument records a pyramid existing in 1077, which belonged to the Christian cemetery.

Piazza  
S. Felicita

653



This « *Piazza* » was formerly called *De Rossi* from the family of that name.

#### Rossi family

The Rossi coming from Hungary, were settled in Florence from the time of Charlemagne. A branch of the family became later Rulers of Parma. The Rossi belonged to the *Grandi* (Note B), were very rich and partisans of the Guelphs, but during the Republic had very little share in public business. They included 10 « *Priori* » (Note A). The Rossi were the first to join *St. Peter Martyr* in his struggles against the *Paterini*. In 1340 having joined the *Bardi* (§ 638) they were chased from Florence, but returned under the protection of the Duke of Athens to whose disgrace they added greatly; therefore the People elected *Pino de' Rossi* as one of the Reformers of State.

Many other Rossi families live in Florence not connected with this one.

The coats of Arm differ. One branch used a shield horizontally divided: the upper part blue and red, the lower with a label and gold stars. Some others had in the lower part a gold rose and the label without stars, and finally others used a divided shield, gold above and red beneath, with a Lion rampant.

#### Via Guicciardini

654

The little square between the *Costa San Giorgio* and the *Piazza Santa Felicita* is still called *Piazza de' Rossi*.

From the *Piazza Santa Felicita* we enter the *Via Guicciardini* leading on the right to the *Ponte Vecchio* (§ 636) and on the left to the *Pitti Palace* (§ 655). It was formerly called *Borgo di Piazza* because it led to one gate of the 2<sup>d</sup> circuit of walls called *Porta a Piazza*, placed where is now the *Piazza San Felice* (Note H). It later took the present name from the houses of the *Guicciardini* family.

#### Guicciardini family

The *Guicciardini* family, one of the most ancient and illustrious of Florence, has been known in history since the year 1200. 44 « *Priori* » and 16 « *Gonfalonieri* » (Note A) belonged to this family. The *Guicciardini* made their fortune in commerce, and took an active part in Florentine public life up to our days. Among their members is one of the most illustrious writers of Italy, *Francesco Guicciardini* (1482-1570) who wrote the *Istorie Fiorentine*, an immortal monument of pure language, of unlimited knowledge and political wisdom.

At No. 13, the ancient *Guicciardini* palace, are kept his Mss. and an excellent portrait by *Bugiardini*, painted while he was writing his History. The adjoining houses belonged formerly to the *Benizzi*. A marble inscription at No. 17 tells us that here was born *San Filippo Benizzi* (1233) one of the founders of the Servite order (§ 473). These houses went to the *Freseobaldi*, who sold them to the *Guicciardini*, to whom they still belong.

Opposite, at No. 16, is the house of *Niccolò Machiavelli* (§ 421) where he was born, lived and died. Until lately it kept its ancient aspect. It is lamentable that the actual proprietors should have modernized it without keeping anything of its original characteristics. Fortunately Count *Galletti* bought the entrance door and keeps it as a treasure at the *Torre del Gallo* (§ 670). The *Machiavelli* family was connected with the *Benizzi*, the mother of *Niccolò* being the widow of one *Benizzi*, when she married his father. The last descendant died in 1750.



The little vaulted alley opposite the *Guicciardini* palace leads to many narrow, dirty, disreputable streets, one of which, the *Via dei Giudei*, was the place where the Jews first lived when they were admitted to Florence (XV century) before being sent to the *Ghetto* (§ 625). The *Via dei Giudei* leads to *Borgo San Iacopo* (§ 571). Going straight on in the direction of the vaulted alley, we reach the *Via Maggio* (§ 573). (*We do not recommend this walk to a lady*).



### Pitti Palace

**Luca Pitti**, a rich and influential citizen, and rival of the Medici, conceived the idea of building a palace of such huge proportions architecturally that the doors of the Medici palace should serve as models for the windows of his own. He gave therefore an order for the design to *Brunellesco* and in 1441 the work was begun under the direction of *Luca Fancelli*, a very clever Florentine architect. At *Brunelleschi's* death (1444) the palace was complete in its main part up to the windows of the 2<sup>d</sup> floor, and was continued in the central part up to the roof. Then, in 1465, with the decline of the power of *Luca Pitti*, the palace remained unfinished.

*Buonaccorso*, a grandson of Luca, in 1529, was head of the family and owner of the palace. At this time the Medici were at the zenith of their power and riches, while the *Pitti* were quite ruined. To pay some of their debts, they thought of selling the

Pitti Palace  
and  
Pitti family  
655

palace, which in 1549 became the property of Eleonora di Toledo, wife of Cosimo I, together with the houses on either side of the « *Piazza* » extending to the grounds in the rear which contained the large orchard of the *Pitti* and several farms.

On the 15<sup>th</sup> of May 1550, Cosimo I moved to the Pitti Palace with his family and his Court.

*Bartolommeo Ammannati* added to the central building the two long wings, imitating the architecture of *Brunellesco* as far as the second floor only, and under the reigns of Cosimo II and Ferdinand II (1620-1631) the palace was greatly enlarged. A little later, in 1640, from a design by *Giulio* and *Alfonso Parigi* it was continued to the present length. Under the rule of the Lorraine family, to whom this palace passed together with the Signoria of Florence, were built (1769-1839) the two side wings with the beautiful « *portico* » and the « *terraces*, » which advance far into the middle of the « *Piazza*. » This last improvement was made under the direction of the Architect *Poccianti*.

Thus completed, this palace is one of the finest in Florence. Its position at the top of a slooping « *Piazza* » at the foot of the hill, which has been dug out in a great part to form a level space for the building of this palace, adds much to its imposing and majestic appearance, enhanced by the severe simplicity of its Architecture and its roughly hewn stones. The only decoration is the crowned lions heads added in modern times by *Curradi*, over the windows.

(To visit the Palazzo Pitti on other then the days of free admission, apply to the Administration of the Royal Palace, here in the Pitti, where you can also procure permits to visit Poggio a Caiano (§ 527), La Petraia (§ 529) and Castello.

Interior of  
the Palace

656

On the ground floor is the chapel with a \*Crucifix by *Giambologna*. In the second small court is a « *portico* » decorated by *Poccetti* with a \*good group of *Ajax* and *Patroclus* supposed to be an ancient Greek work. From this « *portico* » we enter the Silver Chamber (*Camera degli Argenti*) (open 10-3 fee 1/2 frs.) beautifully decorated by *Giovanni da San Giovanni* with the help of *Cecco Bravo*, *Ottavio Vannini* and *Turini*; all allegorical subjects representing the Virtue of *Lorenzo* « *il Magnifico* » as a protector of the Arts.

The cases contain \*\*the royal plate, and interesting specimens of ancient and modern goldsmith's art. Here are works of *Benvenuto Cellini*, *Fini-guerra*, *Pollajolo*, etc. \*Crucifix of *Giambologna*, by *Tacca*. Service of *Lap-lazuli*, etc.

All the rooms of the private royal apartments (open on Thursday and Sundays from 12-3) are richly decorated with stuccos, gildings, frescoes, etc.). Traces can be found of the different families who lived there, the Pitti, the Medici, the Austro-Lorrains and our present Royal family. Almost all the tapestries are ancient, the furniture a modern imitation.

First floor

After climbing the large staircase (*Poccianti*, 1852) built of *pietra serena*, are two entrance halls, with statues, \*three of them antique. Ball room (*Dei Stucchi*) architecture by *Paoletti*; sculptures by *Spinazzi*; stuccos by *Albertoli*. Apartment for guests. \* One of the best *Madonnas* by *Carlo Dolci*.

*Sala di Bona* (usually used for the family-dinner). Frescoes by *Poccetti* representing the prize of *Bona* and *Prevesa*, the harbor of *Leghorn* and *Cosimo II* amongst the trophies of his victories. In one of the rooms of the King's apartment are \*\*two beautiful cabinets in mosaic and bronze with the arms of the Medici. In the Queen's bed-room is a \*writing-table in old-Saxe. In the Music-hall there are very good frescoes.

We can then go to the **Boboli Garden** (entrance through the *Pitti Palace*, in the left corner; open to the public on Sunday and Thursday from noon till sunset; permit for less restricted admission on application at the *Palace Pitti*, central entrance, to the right).



Boboli Garden

The hill where this garden was built was called *Boboli*, so that the name remains. It shows in every spot the magnificence of the Medici. It was laid out by *Tribolo*, by order of *Cosimo I.* *Buontalenti* extended it. The long walks bordered with ever-greens and the terraces adorned with vases and statues, are full of attraction for the people who crowd them on Sundays. The first thing we observe on entering is a *Grotta* with four unfinished statues of captives, modelled by *Michelangiolo* for the monument of Pope *Julius II*; in the centre the Rape of *Helen*, by *Vincenzo de' Rossi*. At the entrance, *Apollo* and *Ceres* by *Bandinelli*. From the back of the palace, the main path leads to an open space called *l'Anfiteatro*; on the right is a handsome fountain, on the left an Egyptian obelisk (brought from Rome), and an ancient basin of grey granite. This amphitheatre was formerly employed for festivities of the court. Continuing our ascent we find the *Basin of Neptune* with the statue of the God by *Stoldo Lorenzi*; to the left the *Café* (1776) according to the fashion of the XVIII century. Higher up, is the statue of the *Abbondanza* begun by *Giambologna*. It was meant to be a statue of the Grand-Duchess *Giovanna d'Austria* to be placed on the *Piazza San Marco* (§ 262) but the Grand-Duke then in love with *Bianca Cappello*, did not care to have it finished. When



during the great distress in Italy occasioned by war, Tuscany alone, under *Ferdinando II*, revelled in plenty, this statue was finished by *Tacca* and his pupil *Salvino da Settignano*, and erected here to commemorate, under the name of *Abundance*, this new glory of the Medici.

Still higher to the right is a staircase and a gate (*see to the guardian 20 cents.*) leading to the little garden *Del Cavaliere* built by the *Cardinal Leopoldo* over the bastion erected by *Michelangiolo* for the defense of the town (1529). The small casino, built by *Cosimo III* as a studio for *Gian Gastone*, commands a charming and uninterrupted view.

An open grass-plot near the *Abundance* also affords a fine view, and from here we begin our way out of the garden. Following a large avenue (*il Viottolone*) adorned with cypress-trees and numerous statues we reach a charming *Basin (la Vasca dell' Isolotto)* with an island in the centre planted with flowers, and a fountain surmounted by a colossal statue of *Oceanus* by *Gianbologna*. A path leads from this basin to a grass-plot with two columns of granite and to the *Porta Romana* (this gate is usually closed). If we want to go out from the principal entrance we follow a broad path parallel with the palace, to the right of the basin. Another exit leads to the *Via Romana* after passing the fountain with the little *Bacchus*, and the *Padiglione della Meridiana* (built in 1776 by *Paoletti* and enlarged by *Poccianti* under *Leopoldo II*) which was the favorite spot of King *Vittorio Emanuele* in this garden.

A little to the south of the above-mentioned basin are the *Scuderie Reali (Royal Mews)* containing a collection of ancient state-carriages. (*Permission at the Pitti Palace*). Before leaving the *Boboli* from the Gate of *Via Romana*, to the left is the *Botanic Garden*, which, on public days, the custodian invites visitors to inspect (*see 50 cents.*); a permission for other days is obtained at the *Museo di Storia Naturale*.

Coming out from the *Boboli Garden* by the gate in *Via Romana* we retrace our steps a little towards the *Palazzo Pitti*. At No. 19 is the *Museo di Fisica e Storia Naturale (Museum of the Natural Sciences)* founded by *Leopoldo I* and greatly augmented afterwards (*open Tuesday, Thursday and Saturday, 10-3, entrance free*).

The public Museum is on the second floor, occupying about 23 rooms for the zoological and botanical collections. The admirable anatomical collection, consisting chiefly of preparations in wax by *Clemente Susini*, *Calenzuoli* and *Calamai* are continued in 13 rooms. On the first floor is the "*Tribune of Galileo*", inaugurated 1840, on the occasion of the assembly at Florence of the principal scholars in Italy, was constructed by *G. Martelli*. The paintings are by *G. Bezzuoli*, *L. Sabatelli*; they illustrate the history of Galileo, Volta, etc.; the statue of Galileo is by *Costoli*; design for the mosaics in the pavement are by *Sabatelli* and were executed by *G. B. Silvestri*. In the six cabinets along the walls are Galileo's telescope and other instruments of historical interest.

Via Romana

659

Coming out from the Museum, we walk through the *Via Romana*. To the right are the *Torrigiani gardens*, which extend to *Via de' Serragli* (§ 594).

The little church of *Serumido* was a favorite spot with the huntsmen of the Court of the Medici. Here was kept the stud of St. Hubert in the shape of a hunting-horn, to which tradition attributed the power of curing the bite of rabid dogs!! In the church was buried the painter *Giovanni da San Giovanni*. In the *Via Romana* at No. 41 is the house where he lived. This street ends with the *Porta Romana*.

It was formerly called *San Piero Gattolino* from a church existing there with a convent, which were pulled down by *Cosimo I* when he built the bastions in order to fortify the town.

Porta  
Romana

660

Museum  
of the  
Natural  
Sciences

658



It was the ancient road to Siena and Rome. The \*\* lunette inside the gate (Virgin, and the Saints John the Baptist, Zanobi and Nicolò da Tolentino) is by *Franciabigio*. The inscriptions outside refer to the entrance into Florence of Leo X when on his way to Bologna to meet Charles V and Francis I. The house opposite the gate at the foot of *Via Romana* is decorated with a fresco (now greatly damaged), by *Giovanni da San Giovanni*, from an order of Cosimo II. Here is still the monastery *Della Calza* (of the hose) because of the monks *degli Ingesuati* who wore a hood in the shape of a stocking.

In the refectory is a *Cenacolo* by *Franciabigio*. In the church, behind the altar is a \* Crucifix by an unknown artist.

### Excursions outside the "Porta Romana",

The large *Piazza* outside the *Porta Romana* divides into five roads leading to several walks and excursions, which we will describe.

### The Certosa



The Well in the orchard

subject of a college never came to be a reality. It is said, but not proved, that *Or-cagna* gave the designs; the fortifications of the monastery, which was finished and consecrated in 1394, date from 1369. It is approaching dissolution now, as it contains a few inmates only. They show the church and the monastery with its various cloisters. (*Fee 1 fr.; if several persons, about 50 cents. each*).

A pleasant afternoon excursion can be made to the *Certosa* in the *Val d'Ema*. Carriages 6 fcs., steam tram from the *Piazza della Signoria*, fares 75, 55 cents., or direct from *Porta Romana*, 40, 25; also omnibus from *Porta Romana* every hour from 8 a. m. to 8 p. m., 40 cents.).

The tram ascends from the *Poggio Imperiale* (§ 666) to *Gelsomino* and at *Due Strade* reaches the high road to the *Certosa*. On the way is the Protestant cemetery *Degli Allori*, with some good modern monuments. Next comes the little village *Il Galluzzo*, and after crossing the bridge over the brook *Ema*, we reach the foot of the hill *Montaguto*, which is clothed with cypresses and olive-trees, at the confluence of the *Ema* with the *Greve*. On the hill rises the imposing \* *Certosa di Val d'Ema*, appearing like a medioeval fortress.

It was built in 1341 by *Niccolò Acciaiuoli* (§ 606), a rich and powerful Florentine, favorite of Queen *Jane* of *Naples*. The monks had to direct the education of 50 young students. They were provided with a large library which unfortunately was scattered and the pro-

The Certosa

661

At the top of the stairs is a fresco by *Empoli*, Christ preaching; in the court a small chapel with a Holy Family by *A. del Sarto*.

**Church:** divided into two choirs of the laymen and of the clergy. In the second are fine carved stalls (1590); over the altar, Death of St. Bruno, a fresco by *Poccetti*; the pix over the high altar with 11 bronze statuettes is by *Giambologna*. \***Right side chapel**, in the form of a Greek cross, erected by *Orcagna*: to the right St. Francis by *Cigoli*; Saints Peter the Martyr, George, Jérôme, Francis, two Madonnas and the Trinity of the *School of Giotto*. A staircase descends to a chapel with the \*Tombs of the Acciaiuoli attributed to *Orcagna* and his pupils, a good specimen of the transformation of the Pointed (Italian Gothic) style into that of the Renaissance. In the next chapel of St. Andrew the \*tomb of Angelo Acciaiuoli († 1409) attributed to *Donatello*.

Coming back to the church we visit the other chapels and then enter the cloisters with stained glass by *Giovanni da Udine*. After crossing a pretty cloister with a charming well, we enter the **Chapter hall**, whose carved door dates from 1500; above the altar a \*fresco by *Albertinelli* (1506), Crucifixion. In the middle of the pavement the \*tomb-stone of *Leonardo Buonafede* (god-father to Caterina de' Medici) by *Francesco da Sangallo*. There are other paintings by *Rodolfo Ghirlandajo*, *Cigoli*, etc.

The larger cloister is used as a garden, orchard and burial-ground, in the middle of which is a well in the shape of a sarcophagus surmounted by a dragon designed by *Michelangiolo* (?). At the sides are 18 mostly empty cells, which enclose the building like pinnacles. The porter will show you one of the empty apartments composed of three small rooms, a little garden and a terrace commanding a picturesque view, especially through the valley of the Ema toward Prato and the Apennines. Each monk occupies one of these small suites.

Also the large reception rooms will be shown where dwelt Charles V, the Popes Pius VI and Pius VII. Ask to see the rooms of the superior with frescoes by *Poccetti* and a collection of rare engravings.

You may stop at the pharmacy where the *chartreuse* (very much like the famous variety at Grenoble), and fine perfumes can be purchased. From the *Certosa*, with the tram, we can reach the *Impruneta*, famous for its Madonna and for its trade in large earthen pots. From the *Impruneta*, we can continue as far as *Greve*, the chief-town of *Chianti*, where the best Tuscan wine is recoiled. The steam tram runs as far as *San Casciano*.

## Bellosguardo - San Francesco di Paola

Bellosguardo

662

The first street to the right coming out from the *Porta Romana* is still lined on one side by the old walls of Florence and leads to the *Porta San Frediano* (§ 602).

The 2d one takes us to *Bellosguardo*, a hill which really deserves its name (Beautiful sight). There are many villas on the way up, several of them quite ancient as this was one of the favorite summer resorts of Florentines. Among them is the Villa Michelozzo built by *Michelozzo* and with a *Pietà* by *Francavilla*. From its high tower one enjoys a splendid Panorama.

From the *Piazza di Bellosguardo* we may reach, passing the little church of St. Vito, the *Monte Oliveto* (§ 602) and return to Florence by *Porta San Frediano* (§ 602) or at the foot of the road going to the right, the church of \**San Francesco di Paola*. We recommend this walk on account of the \*\*exquisite monument in this church to Benozzo Federighi, Bishop of Fiesole († 1450) by *Luca della Robbia*, who made it in about a year. The figure of the Bishop expresses wonderfully well the eternal repose. The niche is divided into three compartments with the half figures in relief of Christ, the Virgin and John the Baptist. \*An exquisite fruit-garland in varnished and painted terracotta surrounds the whole. This monument, which comes second after the organ loft of the *Duomo* (§ 65) was transferred here from the church of *San Pancrazio* (§ 558). When the monastery was suppressed in 1783 the *Federighi* family (to which Benozzo belonged), obtained the patronage of the Church and had the monument of the bishop transferred to its present place.

The Franciscans were great favorites of Bianca Cappello, and the Grand-

Duke Ferdinando II had the statue of St. Francis of Paula placed here on a huge pedestal, so as to be seen from the Pitti Palace (§ 655).

We may return to Florence by the *Via del Casone* or the *Via San Francesco*. Arriving at the walls of the town turning to the left, we reach the *Porta San Frediano* (§ 602), to the right we find the *Porta Romana* (§ 660).

## Church of San Gaggio

The street opposite the gate leads to the church of *\*\* San Gaggio* on which site was the high tower where in the XIII century the *Paterini* (§ 559) took refuge. This church being demolished by the followers of St. Peter Martyr, *Donna Nera Manieri* founded here a convent for Augustine nuns dedicated to St. Catherine. *Tommaso Corsini* and his son *Pietro*, the Bishop of Florence, greatly aided it by giving the money necessary for the foundation of this convent, meant as a refuge for wives and daughters of the *cavalieri gaudenti*.

This corporation was called to Florence by the Republic to settle the quarrels between Guelphs and Ghibellines, as their principal aim, besides that of helping widows and orphans, was to settle questions and quarrels. They were called *gaudenti* (mirthful) as they generally led a happy life taking no heed of unpleasantnesses. Only those of noble birth on both father's and mother's side could belong to this corporation. They lived apart with their families. They were finally suppressed, as caring more for pleasure than for duty.

This convent, under the patronage of the *Corsini* (§ 620) soon became the most fashionable of Florence. The Popes Martin V (1420), Pius II (1459) and Leo X (1515) dwelt here, coming from Rome.

The entrance door (at side) is in the Pointed style, and the lunette has a painting of the XIII century. In one of the tribunes inside the church is a tabernacle of the same style. The grotesque paintings are by *Poccetti*.

Behind the high-altar are the tombs of *Donna Nera Manieri*, of *Donna Ghita*, wife of *Tommaso Corsini* whose monument is at present in *Santo Spirito* (§ 581), of *Bartolommeo Corsini* († 1612) and of *Filippo Corsini* († 1421). The high-altar is in marble made by order of Pope Clement XII, who was a *Corsini*. The \*picture, St. Catherine disputing with the Doctors, is by *Cigoli*. The oval above represents her mystical wedding.

From *San Gaggio* at the *Due Strade* one finds the Tram for *Certosa* (§ 661).

The second avenue to the left of the *Porta Romana*, planted with lofty cypresses and evergreen oaks, is embellished at the beginning with 4 statues formerly on the façade of the *Duomo* (1399) representing the four doctors of the Church and were carved by *Piero di Giovanni Tedesco* and *Niccolò Lamberti*. When the façade was demolished (1588) they were retouched and said to be the statues of Homer, Virgile, Dante and Petrarca. They were placed here with the other decorations by the Grand-Duchess Maria Maddalena (§ 243).

This avenue leads to the *Poggio Imperiale* (§ 266) and the tram for the *Certosa* passes here.

## The Viale de' Colli

The first road to the left of the *Porta Romana* is the beginning of the *Viale de' Colli*, the most picturesque among the walks in Florence and one of the handsomest in the world. It was decided to build this promenade under the administration of the « *Sindaco* » *Peruzzi* (§ 464), when Florence was the provisional capital of the Kingdom of Italy. The execution of the project was entrusted to the Architect *Giuseppe Poggi*. The work was carried on for several years and cost several millions.

The *Viale de' Colli* extends over the hills surrounding the Arno in a half circle from the *Porta Romana* to the *Porta San Niccolò* (§ 667) for a distance of about five kilometers. It follows the slope of the hill on an easy incline and extends along a shady lane, planted with hardy trees on each side, often interrupted by splendid gardens filled with flowers, by shady hedges and elegant *villini* (cottages).

The first part of the road, ascending immediately from the *Porta Romana*, on which we enter between two rough stone statues representing the Mar-

Church  
of S. Gaggio  
663

The  
Cavalieri  
Gaudenti

Viale  
de' Colli  
661



zocco of Florence and the *Lupa* (she-wolf) of Siena, symbol of the Duchy of *Cosimo I*, leads to the *Piazzale Michelangiolo*. On the right are built elegant *villini* and to the left are the Royal stables connected with the *Pitti Palace* and the *Boboli Gardens* (§ 657). These stables are built on the site of a church *Della Pace* and a convent which was under the protection of the Grand-Duchess *Christina*. We next reach on the right a beautiful garden adorned with an elegant fountain, and walking around the garden, without leaving the principal path, we see, to the left, the beautiful *Villa* of the *Marchesa Spinola*, a daughter of king *Vittorio Emanuele* and the *Countess de' Mirafiori*, hismorganatic wife. Resuming our walk we find first another garden; and, after another turn of the path, we skirt (to the right) the piece of ground where arose a few years ago the *Tivoli*, a rendez-vous for summer evenings, at present changed into rich *Villa* lots and private gardens.

Passing before the *Villa della Luna*, which also fronts the *Via San Leonardo* and continuing to the left, we find the magnificent *Villa Oppenheim*, now *Cora*, where in 1876 lived the Empress *Eugenie* with her son, the unfortunate Prince *Napoleon*.

Piazzale  
Galileo

We thus reach the *Piazzale Galileo*. The street to the right leads to the *Viale del Poggio Imperiale* (§ 666) and here the tramway turns for the *Certosa* (§ 661). To the left is the *Restaurant Bonciani*. Here begins the second part of the *Viale de' Colli*, which finishes at the *Piazzale Michelangiolo* and is perhaps most interesting for the marvellous view it offers along an almost level and splendid walk. Immediately beyond the restaurant, is the *Via San Leonardo* leading to the *Costa San Giorgio* (§ 649-651) and where, at a short distance from the *Viale*, is the church of *San Leonardo*.

Church of  
S. Leonardo  
665

This small church is worthy of a visit for its \*\*ancient Romanesque Ambone representing scenes from the life of Our Saviour. It belonged to the demolished church of *San Piero Scheraggio* and Saint Anthony used to preach from it. It is pretended to be a trophy taken by Florentines from the ruins of *Fiesole* (1010). When the church of *San Piero* was suppressed (1782), the Grand-Duke *Pietro Leopoldo* had this Ambone transported here. Here are also to be seen three pictures by *Neri de' Bicci*, a Coronation of the Virgin dated 1461 (right). The cupola above the high-altar is decorated with frescoes by *Ulivelli*. In the sacristy we find a good triptych and a tabernacle attributed to *Lorenzo di Niccolò*.

## Poggio Imperiale

Poggio  
Imperiale  
666

Death  
of Isabella  
Orsini

The street opposite the *Restaurant Bonciani* leads to the *Villa del Poggio Imperiale*. It formerly belonged to the *Baroncelli*, after which family was named all the hill on which it stood as a kind of Fortress. Towards the beginning of the XVI century this *Villa* passed to the *Salviati* and, with other confiscated property, after the siege, to the *Medici*. *Cosimo I* (§ 235) gave it to his daughter who married in 1563 *Paolo Giordano Orsini* (§ 236) a Roman patrician. She was quite handsome and accomplished, could speak several languages, sing and play different instruments, and extemporize good verses. *Cosimo* was blind to the behaviour of this beloved daughter *Isabella*, which was rather scandalous. After a while she ran away from her husband and came to Florence where she lived safely during the life of her father. A favorite of *Isabella* was *Troilo Orsini*, who becoming jealous of a page of the Medicean Court, *Lelio Torelli*, killed him (§ 393). This murder created a great scandal throughout all Italy and *Paolo Giordano Orsini* came to Florence to put an end to the ill-conduct of his wife, to whom he feigned to be so very attentive and affectionate, that *Isabella* thought he did not know of her misdeeds or had pardoned every thing. He gave a great supper in this *Villa*, during which *Isabella* was very sad and tormented by misgivings, having just heard that her brother-in-law *Orsini* had killed his wife *Eleonora*. After supper *Paolo Giordano* invited his wife into his room. She followed trembling but was soothed by his caresses. As she lay in his arms he strangled her with a silk cord. *Isabella* was then 35 years old. *Francesco I* (§ 239) disgusted with his sister's behavior did not punish his brother-in-law, but tried to hush up the affair, and the doctors after the post-mortem, testified that *Isabella* had died of apoplexy.

The *Villa* was taken from the *Orsini*, but restored to them in 1591 by *Ferdinando I* (§ 241). *Maria Maddalena* of Austria, wife of *Cosimo II* (§ 243) and sister of the Emperor *Ferdinando II*, bought it from them in 1620 for



25,000 scudi, and after it had been greatly embellished and almost rebuilt after a design by *Giulio Parigi* (1622) named the place **Poggio Imperiale** (Imperial hill). It was the largest Villa of the Grand-Dukes, and each one of them did something to improve his favorite residence. *Leopoldo I* spent almost two millions on it. There are no important works of art, except some good frescoes by *Matteo Rosselli*, representing histories of the Medici, which *Leopoldo I* had transferred here at a great expense. In the chapel is a Madonna of *Verrocchio's* school.

As for other historical souvenirs we must not forget that this was the scene of the famous duel of *Ludovico Martelli* and *Dante da Castiglione* against *Giovanni Bandini* and *Bertino Aldobrandini*.

*Ludovico Martelli* and *Dante da Castiglione* as soon as they heard that the soldiers under the order of *Giovanni Bandini* had deserted their post, and that *Giovanni* himself had gone to the camp of the Imperialists pretending private business, went to the house of *Andrea del Sarto* and obliged him to paint on the little « Loggia » of the Residence of the « Mercanzia » (§ 104) the portraits of *Giovanni Bandini*, and those of *Cecco Orsini* and *Luca di Sesse*, captains of the soldiers under him. This was the punishment inflicted by Florentines on the traitors of their own country. Meanwhile, *Bandini* and his two captains, ridiculed by the Imperialists, among whom they had taken refuge, began to send offensive messages to *Martelli* and *Dante da Castiglione* who asked from the Signoria permission to challenge *Giovanni Bandini*. This was granted to them, as well as the neutral ground they had asked from the Prince of Orange, leader of the Imperialists. *Giovanni Bandini* accepted the challenge, but it was difficult to find any one who would act as second, because, though many were fighting against the Republic of Florence to restore the Medici in Florence, no Florentine wanted to fight against another Florentine, especially for the cause of *Giovanni Bandini*, whom every body despised. Finally *Bertino Aldobrandini*, a youth who had always lived in Rome and belonged to the Medici party, agreed to back *Bandini* in the duel, which took place with the usual ceremonial. *Dante da Castiglione* killed *Aldobrandini*, but the poor *Martelli* blinded by the blood from a wound on his eye-lid, stumbled over a mantle, lying on the ground and fell senseless. *Giovanni Bandini* spared his life and the prince of Orange decided that the duel was neither gained nor lost.

It was in this same Villa of the *Poggio Imperiale* that, when *Carlo Alberto* came to Florence during his political exile from Piedmont, his infant son *Vittorio Emanuele* (§ 442) almost perished in a fire and was saved by his nurse.

Since 1864 this Villa has belonged to the Institute of *SS. Annunziata* (§ 524) a very select institute for girls.



The Torre del Gallo

The wide *Viale* facing the Villa leads to the *Porta Romana* (§ 660); half way is to be found the Steam-tram leading to *Certosa* (§ 661).

Quite near the tram terminus is the *Villa Betania* (No. 7) an evangelical home for convalescents. During the siege (1529) the convent of *Monticelli* was destroyed for the fortifications and the nuns, after having taken refuge in the houses *Frescobaldi* and *Corsini*, were transferred in 1531 to the lazaretto near the *Zecca Vecchia* now the Poor house (*Montedomini*, § 403).

Retracing our steps towards the *Piazzale Galileo* (§ 664) the first street to the right leads to the *Osservatorio*. A little farther on, crossing the first intersecting street and continuing along the one opposite the *Viale*, we reach the *Torre del Gallo*, belonging to the *Galli*, a Ghibelline family, and rebuilt in 1286, with a pretty court with Corinthian columns. It belongs now to Count *Galletti*, who restored it in the style of the XIV century and placed here

Duel  
between  
L. Martelli,  
D. Da Castiglione and  
G. Bandini,  
B. Aldobrandini

667

King  
V. Emanuele  
rescued from  
a fire

668

Institute  
of the  
SS. Annunziata

669

The  
Osservatorio

670

Torre  
del Gallo

a Galileian Museum because, from this tower, *Galileo* (§ 454) used to make his observations when a prisoner in Arcetri. A beautiful panorama is to be enjoyed from this spot. This quite interesting museum contains several autographs of *Galileo*, one of his portraits by *Sustermans*, the original letter of the Inquisitor of Florence giving notice to the Arch-bishop of *Galileo's* condemnation. Several documents concerning the siege of 1529 as the *Conte San Secondo*, one of the leaders of the Imperialists had here his headquarters. The door of the Library belonged to *Machiavelli's* house (§ 654).

Il Gioiello  
Galileo's  
villa

Coming back to the main road and walking in the direction opposite to the *Viale de' Colli*, we find the *Villa « il Gioiello »*, the prison of *Galileo* from 1631 until his death in 1642. Here he continued his favorite studies with some of his dear pupils, and here he received the visit of *Milton*, then a youth; the great poet, who was also destined to unhappiness, blindness and renown. He often visited his beloved daughter *Maria Celeste*, who was a nun in the neighboring convent of *San Matteo in Arcetri*. This convent was suppressed for a few years and later restored as a convent. The next street to the right leads to *Monte Ripaldi* whence, since 1330, have been taken the stones for paving the streets of Florence. This road leads to the *Galluzzo* (§ 661) (a good hour and a half's walk).

San Matteo  
in Arcetri

Pian  
de'Giullari  
S. Marghe-  
rita  
a Montici  
Villa Bugia  
Guicciardini

The continuation of the *Pian dei Giullari* takes us to the church of *Santa Margherita a Montici* (an ancient small fort) with a pretty marble tabernacle. A little further on is the ancient *Villa Guicciardini*, now *Morrocchi*, called *Bugia* (a lie). Here the great historian (§ 654) wrote the last part of his History, which, being not very exact in all its statements, gave perhaps the name to this *Villa*. It was here that was signed the capitulation ending the siege of Florence (10th of August 1530) and as not one of the clauses was afterwards kept by the conquerors, the name of *Bugia* given to the *Villa*, may also be derived from this fact.

Two good hours of walking along this road will find us at the *Porta San Niccolò* (§ 649).

Viale  
de' Colli  
671

From the *Torre del Gallo* we return to the *Viale de' Colli*.

After the *Via San Leonardo*, the avenue winds in harmonious curves, bordered by beautiful gardens and villas. From this spot the walk is almost level; to the right are steep hills luxuriant in foliage, to the left is the commanding view of the town and its surroundings. The finely cultivated gardens, the capacious and artistic location of the buildings, the charming curves of the avenues and changing views, make this walk one of the most attractive in the world.

Shortly after passing the *Via San Leonardo*, the panorama of Florence is seen first in glimpses only and then reappears at each bend more extended, and richer in artistic lines, and finally, when the *Piazzale Michelangiolo* is reached, assumes imposing proportions and produces a marvellous and never-to-be-forgotten effect.

In order to enjoy this pleasant impression by degrees, still augmented by the spectacle of the *Viale* which changes gradually from the imposing to the charming, we must take this walk from the *Porta Romana*, and if starting from the *Porta San Niccolò* the impression would be just reversed. This we note for the sake of those who would use our book without following strictly the itinerary.

Piazzale  
Michelan-  
gelo

Before reaching the *Piazzale Michelangiolo*, we find the marble staircase leading to the *Cimitero delle Porte Sante* (Cemetery) and to the Churches of *San Miniato* and *San Salvatore*. But it will be better to gain the *Piazzale* and then stop for a long time on the terrace and contemplate the marvellous picture spread before us. All Florence is there and for a long stretch, one follows the bright silver-like course of the *Arno*. The plain can be seen as far as *Pistoia*, the hills of *Fiesole* (§ 323), *Monte Morello* (§ 532), *Monte Senario* (§ 314), *Vallombrosa* and *Casentino*. This is the most satisfactory view of Florence. In 1875 on the fourth centenary of Michelangiolo's death, a bronze reproduction of his *David* (§ 293) and of the four statues of Day, Night, Morning and Dawn (§ 206) were placed in the middle of the *Piazzale*. At the back of the *Piazza*, under the shelter of the hill, is a *portico*, with a café.

## Church of San Salvatore

The church of *San Salvatore*, usually called *San Francesco al Monte* was built in 1480, with the adjoining Convent for Franciscans, by *Castello Quaratesi* (§ 407) after a design by the celebrated Architect *Simone del Pollajuolo* called *il Cronaca* (the Chronicle), as he used to relate everything that had occurred to him during his stay in Rome, in its most insignificant particulars. The pretty simplicity of this church can fully satisfy any one who has a taste for fine Architecture, and *Michelangiolo* used to call it « *La bella villanella* » (The handsome country-girl). The Franciscans were obliged to leave this monastery and retire to *Borgognissanti*, when in 1529 this building was used as barracks for the soldiers defending Florence. On account of the settling of the ground on the hill, the whole building had to be removed in 1499. It was finished in 1504, but in 1555 the foundation had to be strengthened. This monastery, after the one at the *Alvernia*, is the most important of the Franciscan order in all Tuscany. It was formerly decorated with many splendid works of art which are at present at the *Uffizi*. Some *Della Robbia's* are still to be found here. In the arcade of the choir, are the Arms of the founder of the church, *Quaratesi*, who is buried here, and an inscription dated 1509 records this foundation. Also *Tanai de' Nerli* (§ 271) was buried here, as well as *Marcello Virgilio Adriani*, secretary to the Republic (1498-1521) and his son *Giovan Battista*, who wrote the history of Florence from 1536 to 1574.

Church of  
S. Salvatore  
672



## Church of San Miniato and Cemetery of Monte alle Croci

We now turn to the left towards the gate way of the old fortifications, constructed by *Michelangiolo* in 1529, engineer to the Republic during the siege. (Ring at the gate and give, on leaving, a few « soldi » to the gate keeper).

Monte  
alle Croci  
673



The hill of *San Salvatore* is usually called *Monte alle Croci* (Hill of the Crosses) because the steep ascent, resembling a staircase and beginning at a few yards from the *Porta San Miniato* (§ 467), is lined with a quantity of Crosses and is one of the most ancient *Via Crucis* known in the Catholic world. At a little distance from *San Salvatore* is one of the most famous and ancient churches of Christendom. The late king Vittorio Emanuele compared a visit to *San Miniato* at Florence to that of the Holy Sepulchre at Jerusalem. This Basilica still shows its first architecture, and although built at the same time as the church of *San Romolo at Fiesole* (§ 324) it has always remained in its old position, and the style of Churches in the X century can surely be studied here. Tradition says, that in the most ancient times in the middle of a forest on this spot, called *Elisbot* or *Val di Botte* there existed an Oratory dedicated to St. Peter, where the first Christian martyrs took refuge. Among them was *San Miniato*, who was buried here after having suffered Martyrdom in the persecution of Decio, towards the middle of the III century. The veneration for the relics of the martyrs buried here enabled this Oratory to be enlarged during the V century. But the uncertainty of tradition stops, and the historical truth begins at the year 1013, when Bishop Hildebrand, with the help of the Emperor Henry and his wife Cunégonde, rebuilt the Basilica as it can still be seen.

An abbey was built near the church and given to the Black Benedictines under the patronage of the Bishop of Florence. When the Commonwealth was ruled by the people, this patronage went to the *Guild of Calimala* (Merchants of Foreign Wool), whose influence caused this abbey to be given to the Olivetans. During the siege of 1529 its position was thought to be so well adapted for an important military post, that the Florentine Republic ordered *Michelangiolo* to fortify it. The fortifications were completed by Cosimo I in 1552, who placed thither his Spaniards in order to secure the domination of Florence. When the monks retired to *Monte Oliveto* (§ 602) they pretended to have carried with them the relics of *San Miniato*, but when Cosimo I gave in charge of Monks of *Santa Trinita* the famous crucifix of *Gian Gualberto* (§ 546), *Senator Strozzi* had the relics verified and authenticated. During the plague of 1630-33 the abbey was used as a lazaretto. In 1697 Cosimo III gave it to the Jesuits. When this order was suppressed in 1773, some gentlemen obtained permission to continue the devotional exercises, and the corporation which arose for that purpose is still existing.

#### Church of San Miniato

674

The church of *San Miniato* is one of the finest example of the Tuscan-Romanesque style. It is built in the style of the old Basilicas with a nave of two aisles; the choir raised above the level of the nave by a flight of steps and with a subterranean chapel or crypt but no transepts. The façade is richly incrustured with marbles of different colors. Its decoration is so elegantly pretty that one could scarcely believe it belongs to that semi-barbaric epoch. Among the decorations are the signs of the Zodiac, a Greek cross surrounded by six candelabra, and up above was added in 1401 the *Eagle* of the *Guild of Calimala*. In the upper window, the *Eagle* is also painted. The Mosaic below was restored in 1388 by *Mastro Zaccaria*, in 1481 by *Baldovinnetti*. Lately it underwent another restoration. It represents Christ, the Virgin and San Miniato. The interior is in perfect accordance with the façade, and contains 12 stone columns coated with stucco in imitation of the marble called *Mischio*, > white alternating with green of Prato, and three handsome pillars of greenish gray marble. The roof it tastefully re-decorated in the original style. On the wall to the right on entering: enthroned Madonna and six Saints by *Paolo degli Stefani* (XIV century); on the left, a Madonna with Saints and a Crucifixion in the style of *Buffalmacco*. All are very much damaged. To the left near the Tribune, a St. Jérôme in the style of *Andrea del Castagno*. The pavement is covered with funeral slabs. One must not fail to admire the pretty design of the central nave, of inlaid marble with lions rampant and symbolic and astronomical ornamentations. The whole is dated 1207. Between the flight of steps ascending to the choir is the *"Altar of the Crucifix"*, built by *Piero il Gottoso* (the Gouty § 219) after design by *Michelozzo* in 1448 in order to keep the famous Crucifix now at *Santa Trinita* (§ 546). On the frieze appears the device of the Medici, the three feathers in a diamond ring with the legend *"Semper."* The whole decoration in perfect harmony with that of the rest of the Basilica. The *Eagles* of the *Guild of Calimala* are by *Maso di Maso* called *Masaccio*; the octagonal roses of the vaulting are by *Luca della Robbia*. Inside the Reliquary, which formerly contained the above mentioned Crucifix, is one painted in the Byzantine style. The side panels are attributed



to *Spinello Aretino*. Above the Annunciation; under San Miniato and San Gian Gualberto are small scenes from the Gospels. An iron-wrought grating with the diamond ring of the Medici encloses the whole.

From the two lateral flights of steps one descends into the Crypt, which does not rest on the four columns and two pillars, prolonged into the choir above, but on 28 smaller graceful columns some of which are ancient. The iron grating was made in 1338 by *Pietruccio* of Siena at the expense of *Donna Lena Botticini*; the wooden stalls were added in 1341 and *Taddeo Gaddi* painted the frescoes, some of which can still be seen. Unfortunately since 1865 some modern monuments, almost all to unknown people, have been placed here, spoiling thus the solemn effect of antiquity.

The front wall of the Crypt, the screen of the Choir, the apse, the whole wall of the nave and the pulpit present beautiful specimens of incrustated marble-work. The steps leading to the tribune were made in 1447. The Greek and Roman capitals of the four columns marking the side-aisles in the tribune, are exquisite. The centre of the Tribune is occupied by the Choir, whose stalls of inlaid wood (1466-70) are by *Domenico da Gaiole*. The apse is half circular, supported by columns of black marble with white capitals, and surmounted by a half-cupola, decorated with mosaic, quite in the Byzantine style: (1297) Christ, the Virgin, St. Miniato dressed as king of Armenia, and several symbols. It was restored in 1491 by *Baldovinetti* and lately again in 1860. The altar is the ancient one. The five windows under the arches of the apse are closed with semi-transparent marble slabs, called *fengite*, which allow a soft light to enter the tribune.

The rest of the church is rather dark. The altars in the aisles do not offer any special interest being all of that *barocco* style peculiar to the XVII century. Still, over one to the right, is the portrait of San Gian Gualberto as a Monk of the Benedictine; he belonged to this order before retiring to Vallombrosa to found there his order of Vallombrosians. Between the door of the Sacristy and that of the cloister is a picture representing San Miniato and several scenes of his martyrdom attributed to *Agnolo Gaddi*.

The \*\*chapel of the *Cardinal of Portugal* was built by the Bishop Alviano by order of the court of Portugal, to serve as a funeral monument to Prince James, nephew of Alphonse, king of Portugal, who died in Florence on his way to Germany, as a legate of the Pope (1459). *Antonio Manetti*, who continued *Brunellesco's* style, was appointed architect. The vaulting was decorated by *Luca della Robbia* with the four virtues of the Cardinal (Moderation, Prudence, Strength, Chastity). The pictures were made by the two brothers *Pollajuolo*, one being still here and the other is the Uffizi Gallery. On the left wall is an Annunciation by the same *Pollajuolo*. The other frescoes, almost effaced, are by *Baldovinetti* (1467). On the right side is the \*\*Monument by *Rossellino*, with the peaceful figure of the cardinal, recumbent on the funeral bier, ornamented with angels, flowers and fruits of a rare perfection. In the medallion, the Virgin and Child are as perfect as the rest. This monument was such a success that the duke of Amalfi, a nephew of Pope Pius II, ordered a reproduction for the tomb of his wife in Naples.

In 1611 another Royal Prince of Portugal, *Don Francesco*, was buried here.

The \*\*Sacristy is in pointed style, square, with a cross-vaulting, with the four Evangelists. It was founded by *Benedetto Alberti*, after encouraging the Ciompi turmoil; when exiled, he left to his heirs the obligation of resuming his works, while he went on a pilgrimage to Jerusalem. The arms of the *Alberti* (§ 462) can be seen in the decoration. On the walls are \*\*good frescoes by *Spinello Aretino* (XIV century, restored in 1840) with scenes from the Legend of St. Benedict. Below them, is some admirable inlaid work in wood. The lavatory is closed by an elegant little door. The glass of the large window with the Arms and the figure of *Benedetto Alberti* was broken when San Miniato was used as a Lazaretto.

Before leaving the church we pause in front of the Monument of *Giuseppe Giusti*, to the left of the entrance, not to admire it as a work of art as which it is rather poor, but to give the tribute of a thought to this patriotic poet.

*Giuseppe Giusti* was born in 1809 at Monsummano in the *Val di Nievole*, of a noble Pescian family. He studied at Florence, Pistoia and Lucca, where he finished his literary education at the *dei Nobili* College. He then went to Pisa and finally again to Florence where he carried off, though disinclined, the title of Doctor of Law. His love for Poetry was such as to make him indifferent about the titles conferred on him, so he devoted himself

The  
Sacristy

Giuseppe  
Giusti

675

wholly to the Muses and succeeded in grafting lyric and epic poetry in his verses of satire, subtly tempered and moderate. He was deeply affected by the political disorders that agitated the whole of Europe at that period; although it was not in his nature to enter into any plot, yet he felt all the enthusiastic ardor of liberty. With his poems he was the censor of customs and the scourge of both aulic and vulgar tyranny. He wrote of every thing and every body, and his satires evince exclusive sentiments of Italian national character mixed with bitterness at seeing the sad and humble condition of Italy in his time. Perhaps to this is due the lack of equanimity with which he judged Victor Hugo, George Sand and other foreign writers; but much can be pardoned in one who loved his country with the jealous and exclusive love of *Giusti*.

He was thrice a deputy of the Tuscan Parliament; but above this honorary mandate he gloried in the friendship of such illustrious men as Giordani, Manzoni, Alessandro Poerio, Grossi, Massimo D'Azeglio and Capponi, in whose palace at Florence he died, the 31st of March 1850 at the age of 41 (§ 484).

Pietro  
Thouar

In the church of *San Miniato* is also buried **Pietro Thouar**, the modern professor and writer, who dedicated all his talent to the educating of children. He gave a great impulse to the public schools in Italy, and generally all his works are written for children, trying to teach them in an easy way History and general information.

The tower

The simple and yet solid tower was built in 1524 by *Baccio d'Agnolo* to replace one which had fallen down in 1499. It was never finished, as in 1527 it was included in the fortifications of Florence. It is from this tower that the most destructive bullets were thrown by the two cannons of *Lapo*, under the direction of *Michelangiolo*, causing great damage to the Imperialists. To avoid the spoiling of the tower, *Michelangiolo* suggested protecting it with mattresses put all around it. This was the principal point of attack as the enemies became infuriated at not being able to destroy it, from which point they could see the Florentines assembling on the bulwarks to assist their soldiers and make fun of the enemy. One night it took fire to the terror of the Florentines, who considered it as their citadel. Happily only the mattresses and the wood around it were burnt and the damage was immediately repaired. This fire so much impressed even the assailants, that while it lasted they never thought of firing a gun against it. Traces of the fire and the bullets can still be seen on the South-side. A good and intelligent restoration is needed to preserve this historical building.

The Palace

676

The embattled palace, built in 1234 by *Andrea Mozzi*, Bishop of Florence, was for many years the residence of that family (§ 641). It belonged next to the Benedictines and later to the Monks of *Monte Oliveto* (§ 602) until 1553. The interior of the palace was greatly damaged when used as barracks for soldiers in the XVI century, during the plague of the XVII century and by the Jesuits (XVIII century) who divided the large hall into 14 little cells. The decorations of the frieze can hardly be seen and the pointed windows were then walled up.

The  
Cemetery

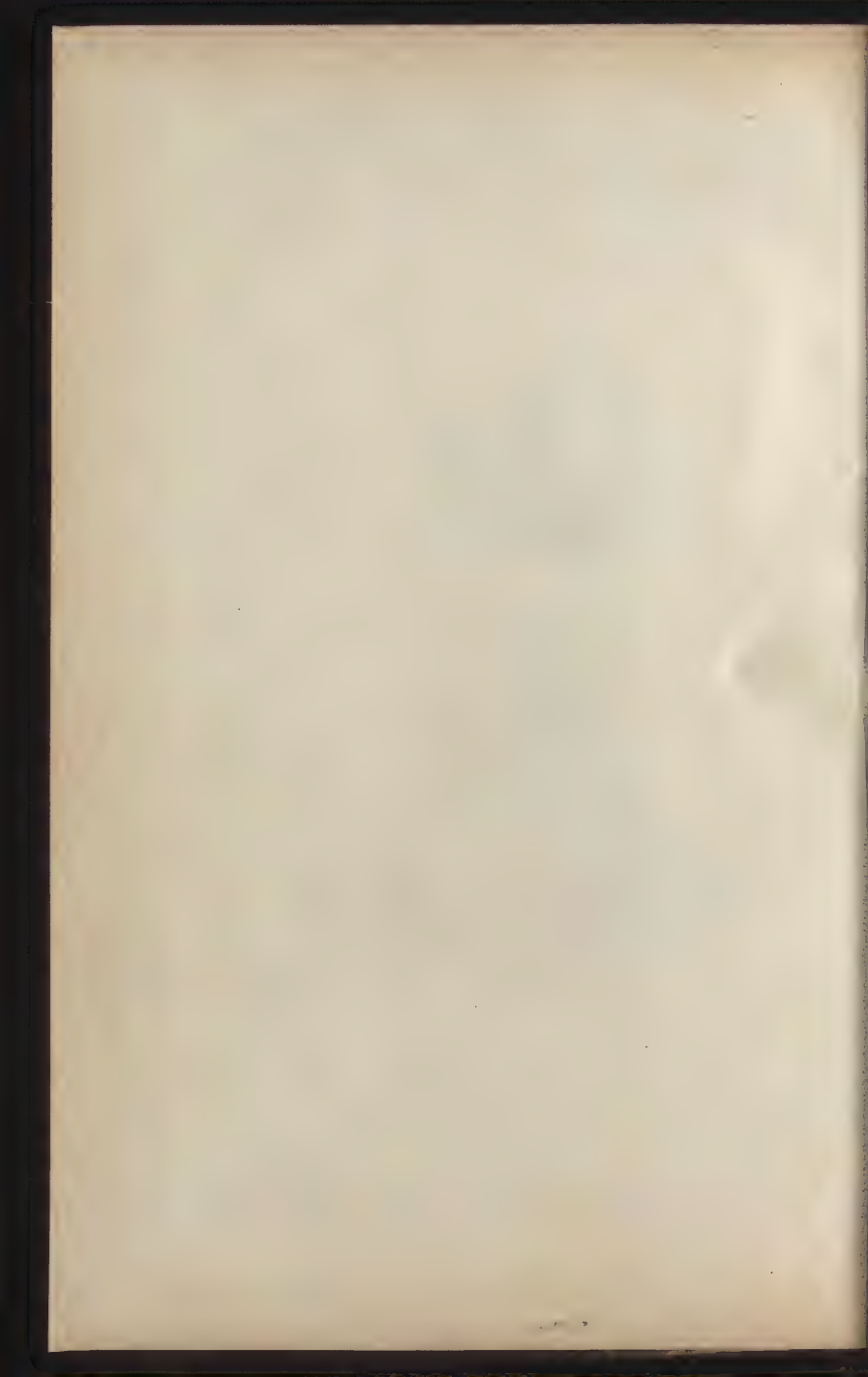
677

The Architect *Matas* (1839) suggested to the corporation which succeeded the Jesuits, to make a cemetery with the ground surrounding the monastery, as to bury in the Churches was forbidden. This corporation became the recipients of the income of this new cemetery on condition of keeping in good order the Church of *San Miniato*. It is now the fashionable cemetery of Florence and is called *Porte Sante* (Holy Gates) on account of the side door of the Church opening on the spot where the Bishop *Hildebrand* had found the relics of *San Miniato* and which was opened on Good Friday only. Here are some good monuments by modern Artists, but we shall not give any description of them as the names of the artists and of the persons to whom they are dedicated are inscribed on each stone. Several families have built little chapels, some of them quite pretty. The cemetery is much visited on the 1st and 2d of November. Then all the tombs are decorated with flowers, lanterns and wax candles. (*Open every day from morning to sunset. Entrance free*). After the death of *Matas*, the works were continued by *Falcini*.

Returning to Florence, we can follow two roads, either continuing to walk along the *Viale*, which runs as far as the *Barriera di San Niccolò*, or descending through the narrow paths and steps beginning from the terrace of the *Piazzale Michelangiolo* and ending at the old gate of *San Niccolò* (§ 467) and there we shall find the Omnibus for the *Piazza della Signoria* (§ 101). This is the way we advise to take for those who wish to make this excursion on foot.



Monument to King Vittorio Emanuele (§ 442)





## WALK X

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**Piazza d'Azeglio - The Synagogue -  
Alfieri's Theatre - Church of Sant'Ambrogio -  
Porta alla Croce**

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**Excursions outside the " Porta alla Croce ,,"**

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**San Salvi - Campo di Marte.**



## Piazza d'Azeglio



The Synagogue

Taking the omnibus in *Piazza della Signoria* for *Piazza d'Azeglio*, we will begin our last walk from this pretty square, named after the great statesman and writer *Massimo d'Azeglio* (born in Turin 1798 died at Cannero, Lake of Como in 1866). It is the centre of a new part of the town; all the streets to the north and west lead to the *Viali*. Those to the east towards *SS. Annunziata* (§ 473), those to the south towards *Santa Croce* (§ 407).

The square is surrounded with beautiful modern villa-like residences (*Villini*). On the west side was formerly the large Theatre Umberto entirely destroyed by fire in December 1889.

Piazza  
d'Azeglio  
679

On the north-east in the *Via Alfieri*, lived at No. 10 *Sir James Hudson*, the English Diplomatist, who greatly sympathized with Italy and used all his influence in England to cause the struggle for the Independence of Italy to be regarded favorably there. He died in 1885 when 76 years old and was buried in the Protestant Cemetery outside the *Porta Romana* (§ 661).

Sir James  
Hudson

The street at the south-west of the *Via Farini* leads to the Synagogue, a beautiful edifice in true Oriental style built with funds left by *Mr. Levi*, under the direction of the Architects *Falcini*, *Treves* and *Micheli*. Beautiful services are held every Friday night. To see the interior, which is beautifully decorated in Oriental style, with the tabernacle and choristers in mosaics of Venice, ring the bell for the porter, who will give all necessary explanations. (*A fee is expected*).

The *Via Farini* ends with the *Via dei Pilastri* leading (to the left) to *Sant' Ambrogio* (§ 682). We turn to the right. The

first street to the left ending in *Via dei Pilastri*, is *Via dei Pepi* leading to *Santa Croce* (§ 407). The second one is *Via Fiesolana* where at No. 22 lived the great Musician *Cherubini* (§ 447). This street also leads to *Piazza Santa Croce* (§ 405) and the *Ponte alle Grazie* (§ 609) passing the *Via Ghibellina* (§ 390) and the *Theatre Pagliano* (§ 393). The building opposite the *Via Fiesolana* is now the barracks for the *Carabinieri*. It stands on the site of the ancient convent of *Santa Maria da Candeli*, built at the expense of *Iacopo Corsi*, for fifteen Agostinian nuns, whom he brought from the little neighboring town of Montelupo. The Church was enlarged in 1558 and, when the convent was suppressed, it was used by a Congregation called « *da Candeli*. » All this corner was called « *da Candeli* » after the convent.

Borgo Pinti

680

We now enter the *Borgo Pinti*, which leads from the right to the Protestant cemetery (§ 485), but we will turn to left. The continuation of *Via de' Pilastri* is called *Via degli Alfani* and leads to the *Via Cavour*.

In *Borgo Pinti* at No. 26 is a Marble bust of Ferdinand I made by *Giambologna*, as a token of gratitude for having been granted this house where he kept his studio and where he died in 1608. Here lived afterwards his pupil *Tacca* and the sculptor *Foggini*. At No. 25 is the *Istituto Materno*, one of the best private schools for girls in Florence.

The first street to the left is *Via di Mezzo* leading to *San-t'Ambrogio* (§ 682), where at No. 25 lived the great anatomist (1812-1888) *Filippo Pacini*.

Canto  
alle Rondini

The *Borgo Pinti* ends with the *Via dell'Orivolo*, *Via San-t'Egidio* and the *Mercatino di San Piero*. Turning to the left after a few yards we find a little square or « *Piazza* » where the *Via Fiesolana*, *Borgo degli Albizi*, *Via del Fosso*, *Via Pietra Piana* and *Via dell'Orivolo* join. This place is called *Canto alle Rondini* from the Arms (three swallows on a gold ground) of the *Donati*, who had their houses here. The pharmacy here still keeps this insignia of the three swallows flying around the Madonna and Child.

Matteo  
Palmieri

This pharmacy, one of the most ancient in Florence, was opened by *Matteo Palmieri* (1405-1475), who was also a good writer (his chief work is the *Oronaca Generale* from the creation of the world to his own epoch) and statesman, appointed to the office of *Gonfaloniere di Giustizia* (Note A).

The street beginning from this Pharmacy and continuing on *Via dell'Orivolo*, is the *Via Pietra Piana*, one of the most industrious streets in Florence with its numerous shops of shoemakers, tin sellers, green grocers, etc. At No. 48 lived *Benedetto Varchi* (§ 433). The first street crossing *Pietra Piana* is *Via de' Pepi*, where to the right it crosses *Via dell'Agnolo* another interesting and odd street of old Florence, the continuation of *Via Pandolfini*. At No. 93 of *Via dell'Agnolo* is a Tabernacle by *Luca della Robbia*, with the Initials of Pope Martin V patron of the Seminary existing here.



Retracing our steps through the quaint little *Via de' Pepi*, returning to *Via Pietra Piana*, we find the popular Theatre of the Academy « *Dei Risoluti* » called *Alfieri*, built in 1828 by *V. Bellini*, accomodating about 1700 persons and used chiefly for the representations of the *Stenterello* and frequented by the middle class. During carnival, performances generally take place on Sunday afternoon to the delight of children of all classes.

The second street to the right is *Via Buonarroti* and leads to the *Buonarroti Gallery* (§ 394).

The third is *Borgo Allegri*.

In reality this street owes its name to the family *Allegri* which had houses here. But one is loath to give up the pretty legend that the street was called thus « *Jolly Borough* » from the great rejoicing made by the people of Florence over the Madonna painted by *Cimabue* (§ 513) as it shows the intelligence of a people who even at that age could appreciate a step made towards progress by a young artist. This little narrow *Borgo Allegri* is full of interest for the student of art. Here at No. 100 was the studio of *Cimabue* where *Giotto* had his first lessons. At No. 96 lived *Ghiberti*, and *Antonio Rossellino* also had his studio here. Is not all this sufficient inducement to walk through this narrow street? We will walk back again to *Via Pietra Piana*, which ends with the *Piazza Sant'Ambrogio*.

Borgo  
Allegri  
681

## Church of Sant'Ambrogio

The church of *Sant'Ambrogio* was built in the X century outside the circuit of walls with a convent for Benedictines and was the first convent for nuns existing in Florence; suppressed during the French occupation and the convent half destroyed, the nuns were dispersed. Later on it was given to the nuns of the *Sacré Cœur*.

Church  
of Sant'Ambrogio  
682

A miracle is said to have taken place in this church. On the 30<sup>th</sup> of December 1230 a priest, named *Uguccione*, did not clean the chalice well after Mass and the following day the few drops of wine were found to have been converted into real blood of Our Saviour. It was exhibited for a time to devout crowds, and then was removed to an ampula of crystal.

In 1716 the façade was restored by *Foggini*. In 1833 Professor *Luigi Ademollo* painted in fresco all the inside of the church with scenes from the life of *Sant'Ambrogio* and from the Gospel. A later restoration (1888) quite improved the façade which is simple and severe in grey stone without much ornamentation.

In this church were buried the Architect *Simone Pollajuolo*, called *il Cronaca*; *Verrocchio* who died in Venice and whose body was brought here, and *Lionardo del Tasso* who carved the beautiful St. Sebastian within an elegant tabernacle at the left of the nave. Above it are two Angels by *Raffaellino del Garbo*. But the jewel of this church is the « *Cappella del Miracolo* » (left

to the high altar). \*\* Here is the richly carved marble altar by *Mino da Fiesole* with adoring saints on either side of the cup containing the Divine Child. The carving of the arch above with delicate foliage and lovely heads of cherubs is exquisitely done. It was made by order of the Abbess *Barbadori* in 1481.

The fresco on the wall is the master-piece of *Cosimo Rosselli*. It represents the procession which accompanied the blood of Our Saviour when it was carried to the house of the Archbishop.

The fault of *Rosselli* is too vivid a coloring, but his heads are painted with great naturalness. The lack of reverence shown by the people towards the blood of the Saviour, is to be regretted. The drapery and the natural attitude of each person are to be admired. Very pretty is the group to the right of a little girl giving a cake to a small dog. The background represents the *Piazza Sant' Ambrogio* at the time of *Rosselli*. The fresco has been damaged by the smoke of the lamps. The figure in a black cap to the left facing the spectator, is *Pico della Mirandola* (§ 268).

Another picture by this same artist is over the third Altar to the left of the entrance representing the Ascension of the Virgin, a rather poor work, the predella with scenes from the life of St. Francis, being better.

On the first Altar to the right is a St. Anthony, the Angel and Tobit by *Raffaellino del Garbo*.

Other paintings are a Virgin and Saints (school of *L. di Credi*?). The Virgin enthroned (*Agnolo Gaddi*), the Deposition from the Cross (school of *Giotto*?). The expression of the Magdalene is good, though a little exaggerated. The high altar is by *Foggini*, the birth of Christ by *Ademollo*. The frescoes on the vaulted-ceiling by *Ranieri del Pace*. The Visitation by *A. Boscoli*.

683

The three streets facing the church of *Sant' Ambrogio* are, as we already said, *Via Pietra Piana*, *Via di Mezzo* and *Via de' Pilastri*. The last houses in this last street belonged to the *Canacci*.

Catherine  
Canacci  
and Veronica  
Cybo

The wife of one *Giuliano Canacci*, an old man, was the mistress of Duke Salviati, whose jealous wife *Veronica Cybo*, with the help of the stepson of the handsome *Catherine Canacci*, called *Bartolommeo*, succeeded in stabbing her, and cutting off her head, presented it to the Duke Salviati as a New Years gift. After this crime *Veronica* was exiled from Florence, and *Bartolommeo Canacci* beheaded.

The street on the side of the church, the continuation of *Pietra Piana*, is the *Borgo la Croce*. On the church wall are some marble inscriptions (1528-77) recalling the popular fêtes of the « *Potenze* » (Note *F*).

The street running parallel with the façade of the church, to the right when facing it, is *Via de' Macchi*, leading to *Via dei Malcontenti* (§ 403) and the to left is *Via Sant' Ambrogio* leading to the *Piazza d'Azeglio* (§ 679), the *Viali* and the railway station of *Porta alla Croce* (§ 612). Walking through the *Borgo la Croce*, the first street crossing it is the *Via della Mattonara*, which leads from the right to the *Piazza Ghiberti* where there is a small covered market almost a copy of the large one in *Via dell' Ariento* (§ 566). This is a wholesale market for vegetables and fruits and everything used in agriculture and horticulture

as, young plants, implements, barrels, etc. It opens very early in the morning and by 8 a. m. every thing is over. A thing worth seeing by the conscientious tourist who may feel an interest in the agriculture of Tuscany.

Returning to *Borgo la Croce* the large building to our left is the female prison on the site of the suppressed convent of *Santa Teresa*. This street ends with the *Piazza Beccaria* (formerly, and still by the real Florentines called *Porta alla Croce*, from a large wooden Cross with a stone pedestal which once stood there). It is now one of the most busy suburbs of Florence. The *Piazza Beccaria* is surrounded with modern mansions in grey stone of a very fine appearance. The noise and the life of the whole town seems gathered here. The Omnibuses start from here for the *Piazza della Signoria*. Trams go up and down by the *Viali* to the *Cascine* (§ 616) or to the *Piazza de' Giudici* (§ 608). Tramways run from here to *Rovezzano*, *Settignano*, etc. Soldiers continually pass through this *Piazza*, the *Champs de Mars* being quite near (§ 687).

To the right coming from the *Borgo la Croce* is the Café-chantant the *Alhambra* which, with its splendid garden, is a favorite resort with Florentines during the summer.

In the centre of the *Piazza*, grand and imposing in the midst of modern life, stands the ancient Gate (*Porta alla Croce*) with frescoes inside by *Michele del Ghirlandajo*. On this gate are two inscriptions; one recording the famine of 1817 and the help given by Ferdinando III to the workmen by providing them with employment. The other one records an odd law of 1310 fixing the measure for the depth of the wall surrounding the town.

## Excursions outside the "Porta alla Croce", "San Salvi", and the "Campo di Marte."

We will now take the tram for *San Salvi*, which runs through the *Via Aretina* starting from the *Piazza Beccaria*. On our way we see a tabernacle containing a huge Madonna a rather good fresco of the XIV century. This locality is called *Madonnone* (*Large Madonna*).

Turning to the left we reach the ancient monastery of Vallombrosian monks built about 1084. Henry III (Arrigo) made his head-quarters here in 1312 where he waited in vain to submit Florence, and then, having no means of feeding his soldiers, gave up the enterprise. Here in 1307 *Corso Donati* (§ 388) was killed by a soldier when escaping from the Florentine mob which had assailed his houses. The monks buried in the church the corpse which had been left in the street. Four years later the *Donati* came in great pomp to demand the corpse and carry it back to Florence. Here in 1662 the bishop of Florence *Mezzabarba* was refused admittance by the monks, who accused him of Simonism. He assailed the monastery and several monks wounded in the attack were cured the following day by San Gian Gualberto, who had just arrived from Vallombrosa.

During the siege of Florence in 1529, in order to build the fortifications for the town, the villas and palaces of the suburbs were pulled down. *San Salvi* had to partake in the general destruction, but was spared great damage out of

Piazza  
Beccaria  
or Porta  
alla Croce

684

Via Aretina  
and the  
Madonnone

San Salvi

685

respect for the \*\*admirable fresco by *Andrea del Sarto*. During the siege in 1529, the sculptures not yet finished for the sepulchre to Gian Gualberto by *Benedetto da Maiano* now at the *Bargello* (§ 353), were greatly damaged. In 1531 when the nuns of this order had lost their convent for the building of the *Fortezza* (§ 563), the *Vallombrosian* monks gave them this convent where some important restorations were made.

Under the porch are a statue of *Santa Umiliana* and a bas relief by *Benedetto da Rovezzano*.

Cenacolo  
by Andrea  
del Sarto

686

With the suppression of Monastic orders, this convent was reduced to private dwellings, but the \*\**Cenacolo* was declared a *National Monument*. (Open daily 10-4; entrance 50 cents.; Sundays free).

It contains several pictures found in the store-rooms of the *Uffizi Gallery* considered unworthy of that Gallery but too good to be hidden. Also the casts and clay models of the modern sculptors *Bartolini* (§ 435) and *Salimbeni*.

The hall preceding the refectory has a pretty lavabo and an elegant mantel-piece. In the refectory is the \*\**Cenacolo* which, though damaged by the flood of 1557, is the only one to be compared to that of *Leonardo da Vinci*. Each attitude of the Apostles is beautiful, expressing the different feelings of each one. Admiration, a boundless admiration, is inspired by this master-piece. The draperies are ample and tasteful, the hands and the attitude of Our Saviour are exquisite. Nevertheless, in the whole composition there is lacking a true feeling of elevated inspiration of this scene. One does not receive the same feeling of sublime holiness produced by the same subject treated by *Raffaello* or *Leonardo da Vinci*, and though a marvel, a real master-piece, one understands from this picture that *Andrea del Sarto* was accustomed to low company. His Apostles are only honest fishermen, they don't suggest the idea of men who are to continue the divine work of Our Saviour. Near *San Salvi* is the new Insane Asylum removed from the *Via San Gallo* (§ 334).

Campo  
di Marte

687

If you are a good pedestrian we should advise you, when leaving *San Salvi*, to walk through the *Via Capo di Mondo* and *Via Mannelli* and thus reach the *Campo di Marte*, the field for military exercises. Continuing to walk through the *Via Mannelli*, the *Barriera della Querce* is reached, where an Omnibus will take you to *Piazza della Signoria*. This walk will take about an hour.

If not a good walker, take the tram again, and if you want to go to the centre of the town, ask for a ticket for the *Piazza dei Giudici*.



Piazza della Fonte - A view of the demolished Ghetto (§ 525)



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## NOTES

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(Note A)

**Signoria - Priori - Gonfaloniere di Giustizia**

**Capitani di Parte Guelfa**

**Gonfalonieri - Buonomini - I Dieci - I Nove - Gli Otto**

The first *Magistracy* or Governing body in Florence was the **Signoria**, created in 1282 and consisting of eight **Priori delle Arti**, called in the XIV century **Priori di Libertà**, of which two were chosen from each quarter of the town. In 1293 a *President* was appointed to the **Priori**, with the title of **Gonfaloniere di Giustizia**, after the flag or gonfalon (*gonfalone*) of the People (a red cross on a white ground), which he kept in his office and displayed when he wished to assemble the Florentines.

The **Signoria** were supreme in authority, ruling the town without control. But in 1530 the body lost its deliberative and legislative power, which passed to the *Great Council*, retaining only the executive, which was shared with the **Dieci**, for State and War business, with the **Nove** for the affairs of the Army, and with the **Otto** for the administration of Justice.

In the first centuries of its creation, the Magistracy of the **Capitani di Parte Guelfa** was almost as powerful as the **Signoria**. It was created in 1267, when the Guelphs, having conquered the Ghibellines, ruled the Republic and became so powerful that it was considered almost tyrannical. It was composed of nine citizens, whose authority, gradually diminished until in 1527 it had but little influence in the Government. They remained in office for two months, administering certain revenues of the State.

The **Gonfalonieri**, created in 1303, came after the **Signoria** and the **Capitani di Parte Guelfa**. They were sixteen in number, four for each quarter of the town, and were considered the leaders of the entire population and held their position for four months. Their duty was to assist the **Signoria** in the execution of the laws, and each time the bell of the *Palazzo Vecchio* rang, they collected in the *Piazza* followed by the Armed people of their respective quarters, so that the Republic had always an Army ready without paying for the soldiers.

The **Buonomini** were twelve, three for each quarter, holding their offices for three months at a time. They helped the **Priori** with their advise, superintended their doings and had to guard the *Palazzo Vecchio* during war and turmoils.

(Note B)

### Grandi - Popolani - Plebe - Ammoniti Scritti allo Specchio

Before the rule of the *Medici*, the population of Florence was divided into three classes.

The **Grandi** (Nobles), which were excluded from government and could partake in it only by selling or giving their castles to the Republic and joining some of the Guilds of the town. The **Popolani** (Citizens), who had the privilege of ruling the town, and finally the **Plebe** (Plebeians), which were those who owned nothing and worked for their daily bread.

As during the XIV and XV centuries almost all the noble families had changed their names and coats of arms, and joined one of the Guilds of the town, and were thereby considered **Popolani**; the town was in reality divided into two classes: the one that paid the taxes and formed the class of citizens, and the other, the poor (**La Plebe**) paying no taxes and therefore excluded from the Government. A **Popolano** at twenty four years was eligible to an office in the public magistracy, unless he were **Ammonito** or **Scritto allo Specchio**.

The **Ammoniti** were those who were deprived of the right of citizenship by the **Signoria** for political offenses. This punishment could be inflicted for a limited time or for life.

**Scritti allo Specchio**, were those who had not paid the taxes due and were deprived of the right of citizenship until they paid.

(Note C)

### Capitano dei Fanti - Capitano del Popolo o di Giustizia Bargello - Esecutore di Giustizia

The **Capitano dei Fanti** was always a foreigner, and at the head of a hundred soldiers accompanied the **Signoria** when this Magistracy went out officially. No debtor or delinquent, who happened to be among the soldiers following the **Capitano dei Fanti**, could be arrested without an express order of the **Signoria**.

The **Capitano di Popolo o di Giustizia** substituted the **Podestà** (Note E) for the execution of sentences, and was quite powerful. In 1436 his influence was great in public administration, but in 1528 his office included only the execution of criminal sentences and was commonly called **Il Bargello**, having added to his duties those of the former **Esecutore di Giustizia** (Executioner).

(Note D)

### Proconsolo

**Proconsolo** was the Magistrate who presided over and superintended the **Consuls** of all the Guilds. The **Consuls** surveyed the Guilds with the right of deciding the lawsuits of the men inscribed under their respective Guilds.

The **Proconsolo** resided among the Consuls of the Guild of Lawyers and Solicitors (*Arte dei Giudici e Notari*) and in public functions occupied the place immediately after the **Signoria** and the Colleges.

All the public writings which went out of the dominion of Florence had to be authenticated under the name and the seal of the **Proconsolo**.

(Note E)

### Podestà

Towards the end of the XII century the administrator of Justice was called **Podestà**. He had to belong to a good foreign family of the Guelphs. To his court were appointed several notaries, judges and twenty five soldiers. His charge lasted only one year.

(Note F)

### Le Potenze

Some companies of men belonging to the **Popolani** (Note B), and who joined together to direct public festivals were thus called. Each one of these **Potenze** had the insignia of Emperor, Duke, Prince or Lord, and one Chief named after some street or some symbol taken from one of the Guilds or from some ideal or chimerical subject.

(Note G)

### Le Arti - The Guilds

In a Republic ruled by merchants it was a natural consequence that the different trades should be protected; therefore each **Popolano** (Note B) had to be inscribed in one of the twenty one Colleges in the town, each one of which represented one of the Guilds. There were seven *Arti Maggiori* and fourteen *Arti Minori*. Each College or Guild had its Head-quarters, Consuls and the *Gonfalone* (flag) with the Arm of the Guild on it.

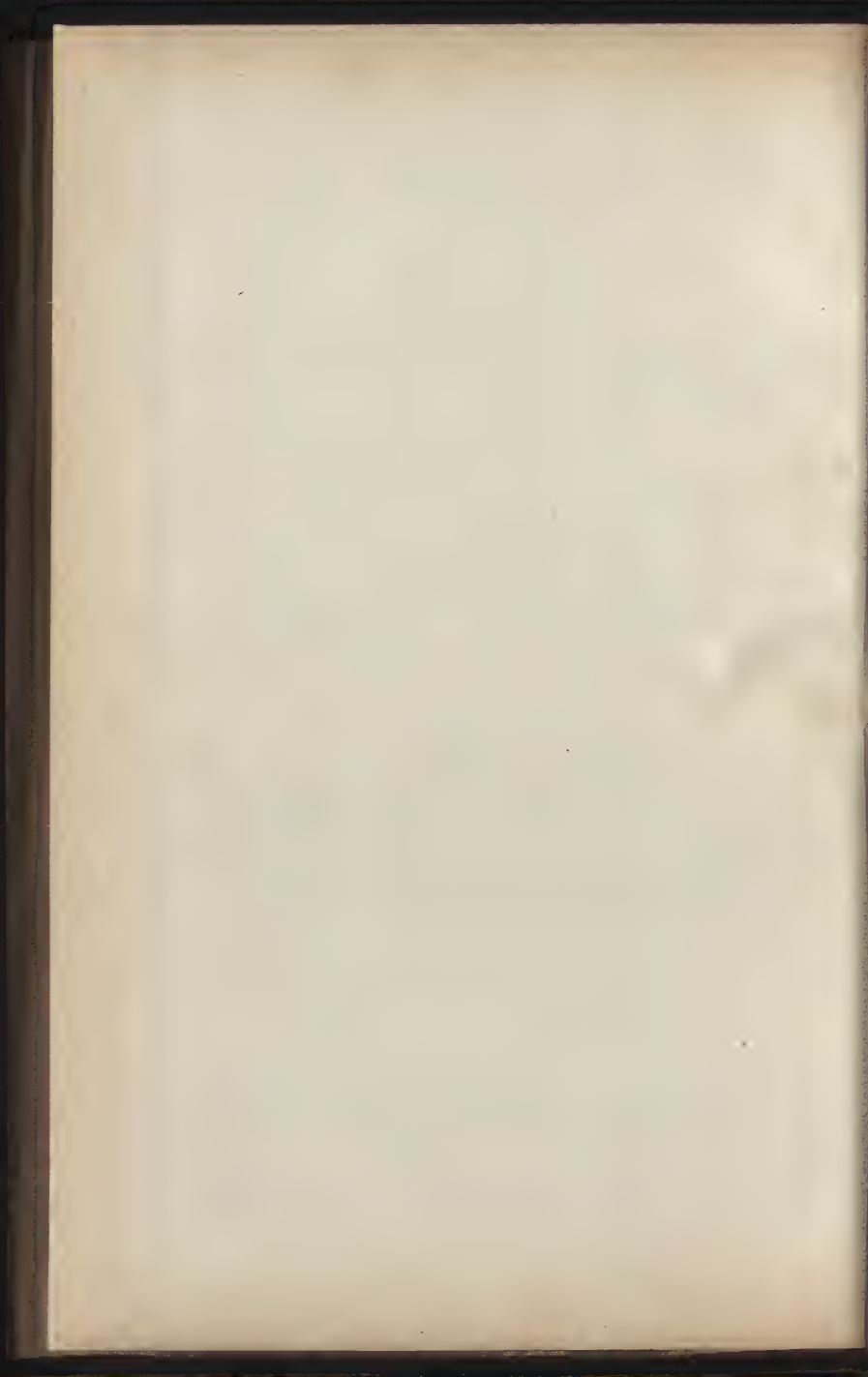
These Guilds were a source of great strength and riches for the Republic of Florence, which was called by Pope Boniface VIII the Seat of Gold.

(Note H)

### Cerchi delle Mura (Circuits of Walls)

Florence was enclosed by different circuits of walls built at different epochs of her history. Some writers pretend to count as many as five but one is really certain of the traces of only three. The last one was demolished in 1865. In the map of the city we give an outline of the three different walls which surrounded Florence formerly, and to which we often refer throughout this book.

THE END





## INDEX OF THE NAMES

### AND OF THE NOTABLES THINGS

- Academy of Fine arts, 159 - of the Crusca, 170-171 - of the Georgofili, 169 - del Disegno, 259 - Platonico, 310.
- Accademia degli Umidì, 32 - degli Immobili, 283 - degli Infuocati, 287 - dei Risoluti, 411.
- Acciaiuoli family, 355.
- Acciaiuoli Niccolò built the Certosa, 395.
- Acropolis of Faesulae, 181.
- Adimari family, 35.
- Adriani Marcello Virgilio, his tomb in San Salvatore al Monte, 401.
- Affresco by Perugino in Santa Maria Maddalena de' Pazzi, 274.
- Affrico (Stream), 358.
- Ajax dragging the body of Patroclus, 60.
- Albergotti G., abbé, his monument in the church of Badia, 194.
- Alberti family and palaces, 252.
- Alberti Leon Battista, his biography, 249 - house where lived, 252.
- Alberti Vincenzo, his monument, 249.
- Albizzi family, 214.
- Aldobrandini Bertino, his duel, 399.
- Alessandri palace, 214 - family, 215.
- Alessandro de' Medici, first duke of Florence, 63 - his biography, 139.
- Altieri Carlo, founder of the Institut of Social Sciences, 273.
- Alfieri Cesare, his inscription in Santa Croce, 235.
- Alfieri Vittorio, his monument in Santa Croce, and his biography, 235 - palace where he lived, and died, 365.
- Alhambra, 413.
- Alighieri Dante, his portrait in the Cathedral, 15; his portrait in the Bargello, 202; his house, 211; church of where married to Gemma Donati, 211; his monuments, 226, 233.
- Alliotti Tedice, bishop of Fiesole, his monument in Santa Maria Novella, 294.
- Alpine Club, 318.
- Altoviti family and palace, 378.
- Altoviti-Sangalletti palace, 320.
- Ambrose (Saint), archbishop of Milan, blesses the church of San Lorenzo, 123.
- American Episcopal church, 352.
- Amidei family, 380.
- Amieri (Degli) Ginevra, *see* Ginevra.
- Ammoniti (The), 416.
- Ancient Theatre of Fiesole, 180.
- Andrea del Sarto, house where he lived, 270.
- Anglican church in Via Lamarmora, già del Maglio, 159.
- Anna Maria Caroline, Saxon princess, her monument in San Lorenzo, 125.
- Anna Maria de' Medici, ordered the construction of the bell-tower of San Lorenzo, 124.
- Annalena (Ancient convent of), 346.
- Annalena Malatesti, wife of Baldaccio d'Anghiari, 346.
- Anna's (Saint) day, 38.
- Antella, property of the Peruzzi family, 253.
- Antellesi (The), 210 - palace and family, 227.
- Antinori Duke of Brindisi, his palace, 345.
- Antinori palace and family, 49.
- Antonino (Sant') bishop of Florence, his portrait in the cathedral, 10; his statue in San Marco, 149; his biography, 151; site of the palace where he died, 175; his portrait in the church of San Martino, 211; his bust in Santa Maria Novella, 294.
- Antonio frate di San Francesco, explains in the Cathedral the Divine Comedy, 15.
- Apartment for guests in the Pitti palace, 392.
- Arcadia society, 52.
- Archbishop's palace, 27.
- Archaeological museum, 275.
- Archives (Central) of Tuscany, 71.

- Arco de' Pecori, 26 - de' Peruzzi, 253.  
 Arena Nazionale, 324 - Goldoni, 346.  
 Ariosto, house where he lived, 381.  
 Arms of the Republic and of the city, 62.  
 Arnolfo di Cambio, director of the works of the Cathedral, 1 - his bust by Cambi, 15 - builds the loggia of Or San Michele, 37 - restores the church of Santa Maria Maggiore, 51 - enlarges the church of Badia, 192 - builds the church of Santa Croce, 229.  
 Arti maggiori and Arti minori, 417.  
 Ascent (The) on the cupola del Duomo, 14.  
 Association of Charity, 44.  
 Badia (Church of), 192.  
 Badia Fiesolana, 178 - a Ripoli, 387.  
 Bagno a Ripoli, village, 387.  
 Baldaccio d'Anghiari, 62, 346.  
 Balducci Lemmo, his sepulchral slab in the church of Sant'Egidio, 284.  
 Ball room in the Pitti palace, 392.  
 Bandini family, 210.  
 Bandini Giovanni, his duel, 399 - his death, 326.  
 Bandino (Il), village, 387.  
 Bank of Italy, 215 - of Naples, 50.  
 Baptismal (The) font, 23.  
 Baptistery (The), his history, 19; door by Andrea Pisano, 19; first door by Ghiberti, 20; second door, 21.  
 Bardi family and palace, 382.  
 Bardini antiquarian, his palace, 384.  
 Barducci Barduccio, his sepulchral slab in Santa Felicità, 389.  
 Barellai Giuseppe, house where he died, 254.  
 Bargagli palace, 382.  
 Bargello palace (The), 194; his history, *ivi*; the court, 196; hall for stone sculpture, 197; room del Camino, 198; il verone, 199; hall of Donatello, 199; the tower room, 200; room del Potestà, 200; the Chapel, 202; saloon amber and ivory carving, 203; saloons bronzes, 203-204; second floor, 205; halls marbles, 205-206; first room right, 207; the tower room, 207; the entrance hall, 208.  
 Bargello, the executor of the criminal sentences, 416.  
 Barracks in the Corso dei Tintori, 251 - for the Military engineers (genio), 306 - in the Carmine, 352 - in San Frediano, 353 - for the carabinieri, 410.  
 Barrett-Browning Elisabeth, poetess, her tomb, 271 - house where she lived, 338.  
 Barriera del Ponte Rosso, 173 - delle Cure, 176 - della Querce, 359.  
 Bartolommei family, 146 - palace and family, 379.  
 Bartolommei Maria and Girolamo, re-build the church of Santo Stefano, 379.  
 Bartolini Lorenzo, sculptor, his monument in Santa Croce and his biography, 239.  
 Bartolini Salimbeni palace and family, 320.  
 Base (La) di San Lorenzo, 134.  
 Basilica of San Giovanni, *see* Baptistery.  
 Basilical and Tricuspidal plan of the façade of Santa Maria del Fiore, 5.  
 Basin of Neptune in the Boboli garden, 393.  
 Bas-relief of the Campanile, 17.  
 Bastogi family and palace, 146.  
 Bath-room in the Pitti Gallery, 116.  
 Beata Paola, prophetess, 352.  
 Battle of Curtatone and Montanara, 242.  
 Beata Villana, her monument in Santa Maria Novella, 295.  
 Bellosguardo, 396.  
 Belgian nuns of the Providence, 273.  
 Bell-tower of San Lorenzo, 124 - of Badia, 193 - of Santa Croce, 229 - of Santa Maria Novella, 298 - *see* also Campanile di Giotto.  
 Benci family, 253.  
 Benivieni Girolamo, his burial stone in San Marco, 150.  
 Benizzi (San Filippo), house where he was born, 390.  
 Benvenuti, painter, his monument in San Lorenzo, 125 - house where he lived, 146.  
 Berta, vegetable seller, left money to build the church of Santa Maria Maggiore, 51.  
 Betania villa, Evangelical home for convalescents, 399.  
 Bianca Cappello, her biography, 330.  
 Bigallo, *see* Loggia del Bigallo.  
 Bishop of Fiesole, his residence in Florence, 191.  
 Boarding school of the Mantellate, 183.  
 Boboli Garden, 393.  
 Boccaccio lectures on the Divina Commedia in Santo Stefano, 386.  
 Bonaparte Louis, house where lived, 365.  
 Bonaventura Pietro husband of Bianca Cappello; his death, 343.  
 Bonifazio Lupi, builds the Hospital called di Bonifazio, 184.  
 Borghini Raffaello and Vincenzo, house where born, 227.  
 Borghesi palace, 220.  
 Botanic Garden, 394.  
 Botta Carlo, his burial in Santa Croce and his biography, 248.  
 Boutourlin, palace, 258.  
 Bracciolini Poggio, his statue in the Cathedral, 15.  
 Brethern of the Misericordia, 33-34.  
 Bridge, *see* Ponte.

- bronze boar of Tacca, 45 - fountain by Tacca, 261.  
 bronzes in the Bargello, 201.  
 Bronzino, house where he lived, 282.  
 Brotherhood of the Misericordia, 33-34 - of Saint Peter Martyr, 270 - of the Buonomini, 210 - of the Contemplanti, 283 - of the Vanchetoni, 322.  
 Brozzi, village, 307.  
 Brunetto Latini, his sarcophagus in Santa Maria Maggiore, 51.  
 Bruni Leonardo, his monument in Santa Croce, and his biography, 236.  
 Bufalini Maurizio, celebrated physician, house where died, 285.  
 Bugia (La), ancient Villa of the historian Guicciardini, 400.  
 Buonarroti Filippo, his marble slab in Santa Croce, 232.  
 Buonarroti Francesco, his marble slab in Santa Croce, 232.  
 Buonarroti Michelangiolo, his villa at Settignano, 183 - his house and Gallery, 222 - his biography and monument in Santa Croce, 232.  
 Buondelmonti family, 318 - death of Buondelmonte dei —, 380-381.  
 Buonomini (The) of San Martino, 210.  
 Buonomini, magistracy, 415.  
 Buontalenti palace, or Casino Mediceo, 170.  
 Cabinet of the gems in the Uffizi Gallery, 90 - of engravings and drawings, idem, 94 - of inscription, idem, 96 - of the Hermaphrodit, idem, 97 - of the cameos, idem, 97.  
 Camera di Cosimo il Vecchio, in Palazzo Vecchio, 66 - di Lorenzo il Magnifico, idem, 66 - di Giovanni delle Bande nere, idem, 67 - di Cosimo I, idem, 67.  
 Campanile di Giotto, 16.  
 Campo di Marte, 414.  
 Canacci Catherine, 412.  
 Canigiani Eletta, mother of Petrarca, house where born, 383.  
 Canonica del Duomo (Canon's residence), 33.  
 Canto alla Paglia, 52 - del Giglio, 37 - dei Carnesecchi, 50 - dei Cini, 50 - del Mondragone, 50 - alle Farine, 57 - dei Giugni, 57 - dei Pazzi, 193, 213 - di Bernardetto dei Medici, 146 - di Rossello, 146 - alla Macine, 187 - agli Aranci, 225 - alla Catena, 282 - alla Cuculia, 346 - dei Diavoli, 372 - alle Rondini, 410 - da Candeli, 410.  
 Capitani di parte Guelfa, ancient magistracy, 415.  
 Capitano dei Fanti, 416.  
 Capitano del popolo o di giustizia, 416.  
 Cappella del Bargello, 202.  
 Cappella Medicea, 130.  
 Cappella degli Spagnuoli in Santa Maria Novella, *see* Spanish Chapel.  
 Cappellone de' Pazzi in Santa Croce, 250.  
 Capponi Gino, his monument in Santa Croce and his biography, 232.  
 Capponi Niccolò, 355.  
 Capponi Piero, 355.  
 Capponi family, 270 - library and gallery, 270 - palace, 270, 355, 382 - villa, 174.  
 Capuchin monastery of Montinghi, 175.  
 Careggi (Villa Medicea of), 175.  
 Carnesecchi Pietro, a Lutheran, 50.  
 Carolath-Beuthen, princess, her palace, 384.  
 Carroccio, 45.  
 Cascine (The), 361.  
 Casino Mediceo, 170.  
 Casino Borghesi, 220.  
 Castel di Poggio, 182.  
 Castellani family, 356.  
 Castellina (La), 308.  
 Castello di Vincigliata, 182.  
 Castiglioni villa, 175.  
 Caterina (Santa) de' Ricci, house where born, 260.  
 Cathedral Museum, 28.  
 Cathedral (The), *see* Duomo.  
 Cathedral (The) of Fiesole, 180.  
 Caval Pegaseo at the Cascine, 361.  
 Cavalcanti Benedetto, his tomb in Santa Croce, 235.  
 Cavalcanti, bishop of Orvieto, his monuments in Santa Maria Novella, 294.  
 Cavalcanti family, 44.  
 Cavalieri Gaudenti (The), 397.  
 Cavigliucci Alamanno, her tomb in Santa Croce, 230.  
 Cavolaia (La), his tomb in San Giovanni, 24.  
 Cavour (Camillo Benso di), his statue, 216; his biography, and bronze slab in Santa Croce, 244.  
 Cellini Benvenuto, house where he lived, 282.  
 Cemetery of Trespiano, 173 - ancient Protestant, 271 - of the Jews, 307 - old of the Jews, 352 - of the Misericordia, 359 - Protestant degli Allori, 395 - of San Miniato, called Monte alle Croci, 404.  
 Cenacolo by Andrea del Castagno, 186 - by Ghirlandaio, 311 - of Fuligno, 325 - by Andrea del Sarto, 414.  
 Cennini Bernardo, where was his printing laboratory, and his statue in the niche of the Loggia di Mercato Nuovo, 45 - his monument in San Lorenzo, 126.  
 Central Archives of Tuscany, 71.  
 Central market, 329.  
 Cerchi family, 209.  
 Cerretieri Visdomini, his house, 36.  
 Certosa (The) in val d' Ema, 395.

- Chamber of Commercio, 357.  
 Chapel de' Priori in Palazzo Vecchio, 67 - Medicea, 130 - of the Riccardi palace, 145 - Baroncelli in Santa Croce, 238 - della Pura in Santa Maria Novella, 293 - Rucellai, id., 294 - of the Holy Sacrament, id., 296 - Strozzi, id., 296 - Gondi, id., 297 - Gaddi, id., *ivi* - Spanish, id., 301 - of the SS. Annunziata, 266 - of San Luca, id., 269 - Rinuccini in Santa Croce, 239 - Medici, id., 240 - Velluti, id., 240 - Riccardi, id., *ivi* - Bonaparte, id., *ivi* - Peruzzi, id., 241 - Bardi, id., *ivi* - Sloane, id., 244 - St. Anthony, id., *ivi* - Pucci and Beraldi, id., 245 - Bardi, id., 245 - Niccolini, id., 245 - Borghesi, id., *ivi* - del Sacramento, id., 237 - Sassetti in Santa Trinita, 316 - Usimbardi, id., 317; Davanzati, id., 317; Compagni, id., 317 - Brancacci in the Carmine, 349 - Corsini, id., 351 - Salutati in the cathedral of Fiesole, 180 - Vespucci in Ognissanti, 313.  
 Chapman pension, 220.  
 Chapter chapel of the church of the SS. Annunziata, 269.  
 Chapter-House of San Marco, 155 - in Santa Croce, 250.  
 Cherubini, musician, his monument in Santa Croce and his biography, 246; house where lived, 410.  
 Chiasso Macerelli, 175.  
 Chiostro dello Scalzo, 171.  
 Choir in Santa Maria Novella, 296 - in Santo Spirito, 342.  
 Churches of  
   S. Alessandro in Fiesole, 181.  
   S. Ambrogio, 411.  
   SS. Annunziata, 263.  
   S. Ansano, 179.  
   SS. Apostoli, 377.  
   Badia, 192.  
   S. Barnaba, 327.  
   S. Carlo, 44.  
   Carmine, 348.  
   S. Croce, 229.  
   S. Croce al Pino, 174.  
   S. Egidio, 284.  
   S. Felice, 338.  
   S. Felicità, 388.  
   S. Firenze, 208.  
   S. Francesco de' Vanchetoni, 322.  
   S. Francesco di Fiesole, 181.  
   S. Francesco di Paola, 396.  
   S. Frediano in Cestello, 352.  
   S. Gaetano, 49.  
   S. Giovannino de' Cavalieri, 185.  
   S. Giovannino degli Scolopi, 287.  
   S. Girolamo, 179.  
   S. Giuseppe, 225.  
   S. Giuseppe (English cath.), 327.  
   S. Iacopo in Campo Corbolini, 324.  
   S. Iacopo sopr' Arno, 334.  
   S. Lorenzo, 123.  
   S. Lucia de' Magnoli, 383.  
   S. Lucia sul Prato, 310.  
   Madonna della Tosse, 173.  
   S. Marco, 148.  
   S. Margherita a Montici, 400.  
   S. Margherita de' Ricci, 212.  
   S. Maria a Novoli, 306.  
   S. Maria Assunta de' Battilani, 185.  
   S. Maria degli Angioli, 258.  
   S. Maria del Fiore, 1, 9.  
   S. Maria delle Grazie, 357.  
   S. Maria in Campo, 191.  
   S. Maria Maddalena de' Pazzi, 274.  
   S. Maria Maggiore, 51.  
   S. Maria Novella, 291.  
   S. Maria Primerana in Fiesole, 180.  
   S. Marta, 175.  
   S. Martino a Montughi, 175.  
   S. Matteo in Arcetri, 400.  
   S. Michelino Visdomini, 257.  
   S. Miniato, 402.  
   Misericordia (the), 34.  
   S. Niccolò, 386.  
   Or San Michele, 37.  
   Ognissanti, 312.  
   S. Pancrazio, 323.  
   S. Paolino, 322.  
   Pretoni (the), 185.  
   S. Pier Gattolino, 394.  
   S. Procolo e Nicomede, 219.  
   S. Remigio, 253.  
   S. Salvatore al Monte, 401.  
   S. Salvi, 413.  
   Serumido, 394.  
   S. Simone, 221.  
   S. Spirito, 339.  
   S. Stefano and Cecilia, 379.  
   S. Stefano in Pane, 307.  
   S. Trinita, 315.  
   S. Vito a Bellosguardo, 396.  
 Ciampelli family, 287.  
 Cigoli, house where he lived, 50.  
 Cini (Fra) Santi, founds the brotherhood of the Contemplanti, 283.  
 Ciompi (The), 185.  
 Cione Tifa di Ranieri Vernacci, founder of the Church and Monastery of the Carmine, 348.  
 Circolo Fiorentino, 145 - filologico, 318 - dell' Unione, 320 - dei Velocipedisti, 361 - see also Casino Borghesi.  
 Circuits of Walls, 417.  
 Clark-Molini-Barbensi pension, 354.  
 Clary Giulia, his monument in Santa Croce, 240-241.  
 Clemente VII dei Medici, his biography, 138.  
 Clinic and Laboratory of Medical School, 258.  
 Clock (The) of the Tower of Palazzo Vecchio, 63.  
 Cloisters of San Lorenzo, 129 - of San Marco, 154 - second of San Marco, 155 - of the Scalzo, 171 - of Badia, 194 - of Santa Croce, 249 - small of the SS. Annunziata, 264 - of the



- SS. Annunziata, 268 - small of San Pierino, 270 - (the green) in Santa Maria Novella, 300 - great id., 300 - of Ognissanti, 312 - of Santo Spirito, 342 - of the Certosa, 396 - of the Carmine, 351.
- Club, *see* Circolo.
- Cocchi Antonio, his tomb in Santa Croce, 246.
- Collections of Coins and Medals in the Uffizi Gallery, 94.
- Colloredo marquis Fabrizio, his tomb in the church of the SS. Annunziata, 266.
- Colombaria Society, 214, 382.
- Colonnine (Le), 252.
- Column of granite in piazza San Giovanni, 27 - in piazza Santa Trinita, 317 - alla Croce al Trebbio, 324 - in piazza Santa Felicità, 389.
- Columns (The) of red porphyry placed outside the eastern door of San Giovanni, 22.
- Compagni Dino, house where he lived, 285; his tomb in Santa Trinita, 317; his houses, 363.
- Concini family, 220.
- Confraternite, *see* Brotherhood.
- Conspiracy of the Pazzi, 12.
- Convent of San Marco, *see* Monastery of San Marco.
- Convent of the Mantellate, 183 - of Sant'Appollonia, 186 - of Santa Zita, 225 - of the Dorotee, 225 - of Santa Maria degli Angioli, 258 - of San Silvestro, 272 - of the Crocetta, 272 - of Santa Maria Maddalena de' Pazzi, 273 - della Quiete, 308 - of Sant'Onofrio, 235 - of Santa Maria da Candeli, 410.
- Coppi palace, 253.
- Corner, *see* Canto.
- Corridor leading the Uffizi Gallery to Palazzo Pitti, 101 - of the columns in the Pitti Gallery, 119.
- Corsini ancient palace, 338 - palace and family, 363 - gallery 364.
- Corsini cardinal Pietro, bishop of Florence, his portrait in the Duomo, 14.
- Corsini Don Neri, his monument in Santa Croce and biography, 237.
- Corsi Salviati family and palace, 49.
- Corse de' Barberi, 309.
- Cosimo the Elder (il Vecchio) called also *pater patriae*, his biography, 135 - his tomb in San Lorenzo, 126 - founder of the Laurentian library, 127 - and the Platonic Academy, 310.
- Cosimo I dei Medici, changes the granary of San Michele in a depository for State Archives, 44 - orders the building of the loggia of Mercato Nuovo, 45 - his equestrian statue by Giambologna, 56 - his residence in Palazzo Vecchio, 61 - his room in Palazzo Vecchio, 67 - his biography, 139 - house where born, 212 - his statue, 213 - his stud, 251 - kills the cavalier Sforza Almeni, 258 - introduces in Florence the Chariot race (il palio de' Cocchi), 303 - where he died, 308.
- Cosimo II dei Medici finishes the corridor connecting the Uffizi with the Pitti, 72; his statue in the Medici chapel by Tacca, 130; his biography, 141.
- Cosimo III de' Medici, appoints Magliabechi his librarian, 71; augmented the Uffizi Gallery, 72; his biography, 142.
- Cossa Baldassarre (Pope John XIII), his monument in S. Giovanni, 24.
- Count Ugo founded the Badia, 192; his monument, 193.
- Countess D'Albany, her monument in Santa Croce and his biography, 238.
- Countess De' Mirafiori, morganatic wife of the king Vittorio Emanuele; her favorite residence, 308; villa of her daughter, 398.
- Court of the Cathedral museum, 28 - of the Palazzo Vecchio, 64 - of the Bargello, 196, 199.
- Covoni family and palace, 145.
- Croce al Trebbio, 324.
- Crocetta palace, ancient convent, 272.
- Crucifix of San Giovan Gualberto in Santa Trinita, 316.
- Crusca (Accademia della), 170.
- Cuccoli palace, 258.
- Cupola of the Cathedral, 2-3 - of the Basilica of San Giovanni, 19 - of the church of San Lorenzo, 130 - of the church of Santo Spirito, 340.
- Cupola saloon in the Gallery of ancient and modern art, 161.
- Curious ceremony of the Scoppio del Carro, ix, 213.
- Currad, son of Henry III, monument supposed to contain his ashes, 15.
- Curtatone and Montanara (Battle), 242.
- Cybo Veronica, 412.
- Da Barberino Francesco, his monument in Santa Croce, 237.
- Da Castiglione Dante, his duel, 399.
- Da Cosentino palace, 363.
- Dante Alighieri, *see* Alighieri.
- Dante da Castiglione, *see* Da Castiglione.
- Dante's stone, 32 - niche, 212.
- Dantesque library, 211.
- D'Aste Milano, his monumental slab in Santa Croce, 237.
- Dati fra Leonardo, his monument in Santa Maria Novella, 297.
- Davanzati Giuliano, his sarcophagus in Santa Trinita, 317.

- Davanzati family, 46 - palace, 45.  
 David by Michelangiolo, 64 - tribune in the Gallery of ancient and modern art, 161 - bronze reproduction in the piazzale Michelangiolo, 400.  
 De Cambray Digny Luigi, his monument in Santa Croce, 246.  
 De Fabris Emilio, architect of the Duomo, 4; his bust, 15.  
 Degli Amieri Ginevra, *see* Ginevra.  
 De Gozzolini Silvestro founds the monastery of San Marco, 148.  
 Del Becuto family, 375.  
 Del Borgo palace, 305.  
 Del Corona villa, 176.  
 Della Casa Giovanni, his house and family, 145.  
 Della Mirandola (Pico), his burial stone in San Marco, 150.  
 Della Penna fra Corrado, bishop of Fiesole, his monument in Santa Maria Novella, 295.  
 Della Porta palace, 259.  
 Della Pressa Ugucione founder of the church of Santa Lucia dei Magnoli, 383.  
 Della Robbia mgr. Lorenzo, builds the Seminary of Fiesole, 181.  
 Della Robbia Luca, house where born, 273.  
 Della Scala Bartolommeo, house where lived, 272.  
 Della Stufa family, 134 - palace, 346.  
 Del Rosso Zanobi, his monument in Santa Maria Novella, 293; designs the Palazzo Magnani-Ferroni, 345.  
 Del Tasso Giambattista, builds the loggia of Mercato Nuovo, 45.  
 Demidoff prince Niccolò, his monument, 386.  
 De Storch, baron, English archeologist, house where lived, 214.  
 D' Hogwoorst palace, 365.  
 Dieci (The), magistracy for State and War business, 415.  
 Dino Compagni, *see* Compagni.  
 Disc for the solstice in the Cathedral, placed by Paolo Toscanelli, 14.  
 Doccia, Manufactory Ginori, 309.  
 Dolfi Giuseppe, conspirator for the Italian independence, house where lived, 52.  
 Dome, *see* Cupola.  
 Donati, ancient family, houses and towers, 215.  
 Donati Piccarda, 224.  
 Doors of the Cathedral 8-9 - of the Basilica di San Giovanni, 19-23.  
 Dora d'Istria, house where she lived, 360.  
 Dorotee nuns, 225.  
 D'Orsa Antonio, bishop of Florence, his sepulchral urn in the Cathedral, 10.  
 Drawings in the Uffizi Gallery, 100.  
 Dudley sir Roberto, his palace and biography, 320.  
 Dufour Berte palace, 339.  
 Duomo (The), example of Italian-Gothic architecture, 1; when begun, *ivi*; design of the Church, *ivi*; Opera del —, 2; building of the Cupola 2; consecration of the Church, 3; history of the façade, 7; around the —, 8; interior, 9; right aisle, 10; the Dome, 11; the Choir, *ivi*; right transept, *ivi*; sacristia vecchia, 12; tribune of St. Zanobi, *ivi*; sacristia nuova, 13; left transept, 14; left aisle, 15; the campanile, 16.  
 Duprè Giovanni, his studio, 359; house where he lived, and biography, 388.  
 Egyptian museum, 277.  
 Electric tram, 177.  
 Elveticchino (L'), café, 27.  
 Empress Eugenie, villa where she lived, 398.  
 Engine house of the firemen, 376.  
 English Catholic church of San Giuseppe, 327.  
 Engravings in the Uffizi Gallery, 101.  
 Entrance corridor in the Gallery of ancient and modern art, 160.  
 Episcopal palace in Fiesole, and Seminary, 181.  
 Equestrian Statue of Cosimo I, 56 - of Ferdinando I, 260 - of Victor Emmanuel, 371.  
 Esecutore di giustizia (Executioner), 416.  
 Etruscan museum, 276.  
 Eugenio IV pope, consecrates the church of San Marco, 148.  
 Eugenio di Savoia Carignano, president of the promoting Committee for the façade of Santa Maria del Fiore, 4 - his gift in the sala dei Duecento, 66.  
 Evangelical Church of San Iacopo, 252.  
 Excursions outside the Barriera del Ponte Rosso, 173 - the Barriera delle Cure, 176 - the Porta al Prato, 306 - the Porta San Frediano, 352 - the Porta San Niccolò, 387 - the Porta Romana, 395 - the Porta alla Croce, 413.  
 Fabbri Egisto, his palace, 172; his new building, 183.  
 Fabbriotti villa, 174.  
 Factory (The) of Tobacco, 328.  
 Falconieri beata Giuliana, her tomb in the church of the SS. Annunziata, 267.  
 Falconieri Chiarissimo, his sarcophagus in the church of the SS. Annunziata, 268.  
 Falconieri family, 28.  
 Fanti general Manfredo, his monument and his biography, 147.  
 Fantoni Count, diplomat, his tomb in the church of Badia, 193.

- Farnese Pietro, his monument in the Cathedral, 10.
- Favard de l'Anglade mad., her villino, 363.
- Federighi Benozzo, bishop of Fiesole, his tomb in the church of San Francesco di Paola, 396.
- Fenzi villa, at Rusciano, 387.
- Ferdinando dei Medici, cardinal, 72.
- Ferdinando I orders to Giambologna the equestrian statue of Cosimo I his father, 56; builds another room in the Uffizi Gallery, 80; his statue in the Medici chapel by Giambologna, 130; his biography, 141; rebuilds the obelisks of Piazza Santa Maria Novella, and makes an hospital for convalescent the of monastery of the Pinzochere, 303; builds the fortress of Belvedere, 388; his bust by Giambologna, 410.
- Ferdinando II dei Medici, orders the bronze boar on the fountain of Mercato Nuovo, 45; increases the magnificence of the Uffizi Gallery, 72; his biography, 141; sells the palace of Via Cavour to marquis Riccardi, 144.
- Ferdinando III dei Medici, enriches the Library Magliabechiana, 71.
- Ferdinando III of Lorena, reforms the Accademia della Crusca, 171.
- Feroni Gallery, in the Uffizi Gallery, 100.
- Ferroni family and palace, 317-318.
- Ferrucci family, 344.
- Ferrucci Francesco, his marble slab in Palazzo Vecchio, 65 - house where born, 344.
- Fiacchi Luigi, his tomb in the Carmine, 351.
- Fiesole, 179 - the Cathedral, 180 - Palazzo Pretorio, 180 - S. Maria Primerana, 180 - Ancient Theatre, 180 - Episcopal palace, 181 - Church of Saint Alessandro and church of San Francesco, 181.
- Filicaja Vincenzo, his monument in Santa Croce and his biography, 248.
- Filippo (fra) Lippi, house where born, 347.
- Firemen Company, 376.
- Firidolfi family and palace, 335.
- Fisher palace, 363.
- Flemish and German school in the Uffizi Gallery, 87.
- Florentine popular fêtes, IX.
- Fondaccio San Niccolò, 387.
- Fortress da Basso, 326 - of the Belvedere, 388.
- Fontana (La) di Narciso at the Cascone, 361.
- Fossombroni Vittorio, his tomb in Santa Croce and biography, 247.
- Fossombroni palace, 314.
- Foscolo Ugo, his remains in Santa Croce, and biography, 235.
- Foundling (The) Hospital, 261; history of, 262.
- Fountain in Piazza della Signoria, 56.
- Fountains by Tacca in Piazza of the SS. Annunziata, 260-261.
- Fra Ristoro and Fra Sisto, build the church of Santa Maria Novella, 291.
- Francesco I dei Medici, augments by numerous works of arts the Uffizi Gallery, 72; his biography, 140; where died, 307.
- Francesco II di Lorena, enriches the collection of the Gallery, 72 - triumphal arch in his honor, 173.
- Franciscan Monastery at Fiesole, 181.
- Fredrick IV, king of Denmark, house where lived, 212-213.
- Frescobaldi family, 333 - palace, 344.
- Frescoes in the Carmine, 349.
- French School in the Uffizi Gallery, 89.
- Fuligno da Campi, bishop of Fiesole, his portrait in Santa Maria Novella, 298.
- Galilei Galileo, his monument and biography, 247; his bust, 329; house where lived, 388.
- Galla Placidia, daughter of Teodosio, his sarcophagus in San Giovanni, 23.
- Gallery of the Uffizi, 72 - Feroni in the Uffizi Gallery, 100 - of the Pitti or Palatina, 102 - Poccetti in the Pitti Gallery, 118 - of ancient and modern art, 160 - of modern pictures, 167 - Buonarroti, 222 - of Tapestries, 280 - of the Hospital of Santa Maria Nuova, 284 - Pisani, 313.
- Gallery (Private) Strozzi, 47 - Martelli, 51 - Capponi, 270 - Corsini, 364 - Torrighiani, 385.
- Galli foundry, 172.
- Galli-Tassi, count, his monument in the Hospital of Santa Maria Nuova, 284; his house, 346.
- Galli-Tassi-Passerini palace, 383.
- Galluzzo, village, 395.
- Garavaglia Giovita, engraver, house where lived, 146; his tomb in the church of the SS. Annunziata, 266.
- Garibaldi, house were entertained, 52; bronze tablet in Santa Croce, 232; speeches to the people, 304; his monument, 363.
- Garzoni family and palace, 187.
- Gate, *see* Porta.
- Geographical Institute, 269.
- Georgofili (Society), 159.
- Gherardesca palace, 272.
- Ghetto (The), Jew's quarter now abolished, 26, 372.
- Giaccone villa, 175.
- Giacconi palace, 320.
- Gian Gastone de' Medici, enriches the collection of the Gallery, 72; his

- biography, 142; restores and enlarges the hospital of Bonifazio, 184.  
 Ginevra degli Amieri; his history, 33.  
 Ginori family, 187 - palace, 187, 306.  
 Ginori's manufactory, 308.  
 Ginori-Venturi family, 50.  
 Gioiello (Il), Galileo's villa, 400.  
 Giovanni delle Bande nere, his statue in the Piazza San Lorenzo, 134; his biography, 138.  
 Giovanni di Bicci de' Medici, restores the church of San Lorenzo, 124.  
 Giovanni de' Medici, his tomb in San Lorenzo, 121.  
 Giovanni (Don) de' Medici, natural son of Cosimo I, designs the mausoleum of San Lorenzo, 124.  
 Giovo Paolo, his monument in San Lorenzo, and biography, 129.  
 Girolami family, 378.  
 Giudici di Ruota, ancient tribunal, 356.  
 Giugni Bernardo, his tomb of the church of Badia, 193.  
 Giugni-Canigiani palace, 383.  
 Giuliana (The good) builds the church of San Lorenzo, 123.  
 Giuliani Abbé, his Dantesque library, 211; house where lived, 327.  
 Giuliano de' Medici, his biography, 136.  
 Giuliano Duke of Nemours, his monument in San Lorenzo, 124.  
 Giuntini Michele, rebuilds the façade of the church of San Giovannino degli Scolopi, 288.  
 Giuoco del Pallone, 361 - del Calcio, 226.  
 Giusti Giuseppe, his burial in San Miniato al Monte, and biography, 403.  
 Goldoni Carlo, his statue, 314.  
 Gondi palace, 208 - family, 209.  
 Gonfaloniere di giustizia, 415.  
 Gonfalonieri, magistracy, 415.  
 Gori, ancient family of Florence, 134.  
 Grandi (Nobles), 416.  
 Great Hall (Sala dei cinquecento), 65.  
 Green cloister in Santa Maria Novella, 300.  
 Greve, the chief-town of Chianti, 396.  
 Guadagni family, 339 - palace, 31, 339.  
 Guicciardini family and palace, 390 - villa at Montughi, 174 - ancient villa called «La Bugia», 400.  
 Guidi Tommaso, called Masaccio, house where he lived, 258.  
 Guido Novello, opens the street of via Ghibellina, 219.  
 Guidotti, chevalier of England, his tomb in San Marco, 148.  
 Guilds (the), 417.  
 Hall of the ancient Masters in the Uffizi Gallery, 75 - of Lorenzo Monaco, id., 94 - of Baroccio, id., 97 - of Niobe, id., 99 - of Luca Giordano, in the Riccardi palace, 145 - of Perugino in the Gallery of ancient and modern art, 162 - first of Botticelli, id., 162 - second, id., 164 - first of Tuscan master, id., 165 - second, id., 166 - third, id., 166 - of Beato Angelico, 167 - of stone sculpture in the Bargello, 197 - of Donatello, 199 - first of marbles, 205 - second, id., *ivi* - of the Philarmoric Society, 220.  
 Hawkswood John; his portrait in the Cathedral, 9; where dwelt, 326.  
 Head (The) of Santa Umiliana, 250.  
 Hercules and Cacus, 64.  
 Hercules slaying the centaur, 60.  
 High altar and choir in Santa Croce, 242.  
 High altar in Santa Maria Novella, 296.  
 Hillebrand Charles, house where lived, 362.  
 Historians (The) Villani, their houses, 219 - their burial in the church of the SS. Annunziata, 268.  
 History of Florence, XXXIII - of the art, XLIII.  
 Holy Spirit, *see* Church of Santo Spirito.  
 Horse pegasus at the Cascine, 361.  
 Hospital of the Bigallo, 26 - Military, 183 - of Bonifazio, 184 - Obstetrical and Maternity —, 259 - the foundling —, 261 - of Santa Maria Nuova, 283 - of San Giovanni di Dio, 314 - for military convalescent, 353.  
 Hudson sir James, house where lived, 409.  
 Iacopo Bavaro, founded the Cathedral of Fiesole, 180.  
 Image (The) of the Virgin in the church of the SS. Annunziata, 263.  
 Impruneta, village, 396.  
 Incontri palace, 286.  
 Indian museum, 158.  
 Inscriptions under the Loggia de' Lanzi, 60-61 - in the court of the Palazzo Vecchio, 65.  
 Institute of the High Studies (Istituto di studi superiori), 158 - Musical, 169 - of Social Sciences, 273 - for the blind, 273 - of girl's high study, 334.  
 Itzinger villa, 174.  
 Jewish cemetery, 307.  
 Jews (The) ancient quarter, 26, 372.  
 John XXIII pope, *see* Cossa Baldassarre.  
 Judith and Holophernes (Statues of), 60, 64.  
 Ketterick John, bishop of Exeter, buried in Santa Croce, 249.  
 King's apartment in the Pitti palace, 392.



- Lamberti family, 375.  
 La Marmora Alfonso, his villino and biography, 159.  
 Lami Giovanni, 247; house where born, 338.  
 Landau, villa, 174.  
 Landini F., organist of XIV century, his tomb in San Lorenzo, 125.  
 Lanzi Luigi, abbé, his tomb in Santa Croce, 235.  
 Larderel palace, 49.  
 Laurentian Library, 127.  
 Lenzone Carlotta, his tomb in the church of the SS. Annunziata, 267.  
 Leone Decimo, orders the construction of the new Sagrestia in San Lorenzo, 124; his biography, 137; quartiere di — in Palazzo Vecchio, 66.  
 Leopoldo de' Medici, cardinale, 71.  
 Leopoldo II, Grand-duke of Tuscany, patron of the façade of Santa Maria del Fiore, 4; places the bust of Arnolfo di Cambio in the Cathedral, 15; lays out the ground of Barbano, 327.  
 Library National already Magliabechiana, 70 — Laurenziana, 127 — Marcuccelliana, 147 — of St. Marco, 158 — Riccardiana, 188.  
 Libri family, 304.  
 Liceo Ginnasio Galileo, 288 — Dante, 315.  
 Lippi Filippino, his tomb, 258.  
 Living in Florence, VIII.  
 Loggia del Bigallo, 24 — degli Adimari, 35 — di Or San Michele, 38 — di Mercato Nuovo, 45 — dei Tornaquinci, 49 — dei Lanzi, 58 — degli Uffizi, 68 — del Grano, 254 — di Santa Maria Nuova, 283 — di San Paolo, 303 — dei Rucellai, 321 — del Pesce, 371.  
 Lorena villa, 175.  
 Lorenzo il Magnifico, his biography, 136.  
 Lorenzo, Duke of Urbino, his monument in San Lorenzo, 124; his biography, 137.  
 Lorini Filippo, governor in Normandy, his tomb in San Marco, 148.  
 Lungarno, *see* Streets.  
 Machiavelli Niccolò; his monument in Santa Croce and his biography, 235; house where born, lived and died, 390.  
 Macinighi, merchant, his funeral slab in the church of the SS. Annunziata, 269.  
 Macine (della), villa, 175.  
 Mac-Namee pension, 327.  
 Madonnone (The), a rather good fresco of the XIV century, 413.  
 Magalotto Francesco, his monumental slab in Santa Croce, 237.  
 Magliabechi Antonio, founder of the Magliabechiana library, 70 — *see* Library.  
 Magnani-Ferroni palace, 345.  
 Malano, village, 183.  
 Manetti Francesco, his portrait in the cathedral, 10.  
 Manin Daniele, his portrait in Santa Croce, 232; his monument and biography, 313.  
 Mannelli palace and family, 381.  
 Mantellini G., lawyer, house where born, 338.  
 Mantellini villa, 178.  
 Manufactory of Mosaics, 169 — Gino-ri's at Doccia, 309.  
 Market (Central), 329.  
 Marrucci Niccolò da Tolentino, his portrait in the Cathedral, 9.  
 Marsili Luigi, Agostinian friar, his portrait in the Cathedral, 14.  
 Marsilio Ficino, his marble bust in the Cathedral, and his biography, 10.  
 Martelli Ludovico, his duel, 399.  
 Martelli palace and gallery, 51.  
 Martin Luther, preaches in Santo Spirito, 342.  
 Marucelli Francesco, 147.  
 Marcuccelliana library, 147.  
 Marzi-Medici family, his tomb in the church of the SS. Annunziata, 266.  
 Marzocco (The) by Donatello, 64.  
 Marzuppinini Carlo, his monument in Santa Croce, and biography, 246-247.  
 Masaccio, *see* Guidi Tommaso.  
 Masso di Santa Croce, 229.  
 Maternity Hospital, 259.  
 Mazzini, house where entertained, 52 — her slab in Santa Croce, 234.  
 Meadows of the old mint (della Zecca vecchia), 224 — of the large oak (del Quercione), 361.  
 Medici chapel, 130 — family, 134.  
 Medici Orlando, his tomb in the church of the SS. Annunziata, 266.  
 Medici Rabbi Jochiel *see* Rabbi Jochiel Medici.  
 Medici Tommaso, his tomb in the church of the SS. Annunziata, 266.  
 Medici Tornaquinci palace, 220.  
 Menzini Benedetto, house where born, 357.  
 Mercato Nuovo, 45.  
 Meridian for observing the solstice in the Cathedral, 14.  
 Meyer, marquis of Montagliari, his palace, 172.  
 Michele di Lando, his statue in the niche of the loggia of Mercato Nuovo, 45; his portrait, 185.  
 Micheli P. A., his monument in Santa Croce and his biography, 236 — his monument in the Torrigiani Garden, 347.  
 Michelozzi family, 337.  
 Military head-quarters, 147 — Hospital, 183 — Command, 186 — Geographical Institute, 269 — Colle-

- ge, 305 - Hospital for convalescents, 353.
- Minerbetti Ruggeri and Thomas, his monuments in the church of Santa Maria Novella, 293.
- Minori corrigendi, 305.
- Misericordia (The), history and constitution of —, 33; church of the —, 34.
- Moltke-Corbelli countess, her monument in the church of San Lorenzo by Duprè, 126.
- Monaldi family, 46.
- Monastery (suppressed) of Santa Maria degli Angioli, 258.
- Monks of the Salesian order, 359.
- Monna Tessa, the servant of Folco Portinari, 283; her portrait, 284.
- Monogram of Christ in Palazzo Vecchio, 64.
- Montalve (The), institution for young ladies, 308.
- Montanara and Curtatone (Battle), 242.
- Monte alle Croci (Cemetery of the), 404.
- Montedomini (The Poor house), 224.
- Monte Senario, 174 - Morello, 308 - Oliveto, 352 - Ripaldi, 400.
- Montughi hill, 175.
- Morelli Maddalena, poetess, house where she lived, 52.
- Morghen Raffaello, where buried, 175 - his monument in Santa Croce, 246.
- Morrocchi villa, 400.
- Mosaics (Manifactory of), 169.
- Mozart, house where he lived, 52.
- Mozzi Andrea bishop of Florence, builds the palace of San Miniato al Monte, 404.
- Mozzi family and palace, 384.
- Mugnone (Stream), 360.
- Mulazzi-Signorini Pompeo, his monument in Santa Croce, 247.
- Municipality (The), his residence, 55.
- Murat-Bonaparte Carolina, ex-queen of Naples, palace where she lived, 314.
- Murate (The), prisons, 223.
- Museo di San Marco, 150 - Indiano, 158 - di Pietre dure, 169 - Nazionale, 194 - of Anthropology, Ethnology and Psychology, 270 - of Natural Sciences, 394.
- Musical college, 169.
- Music-hall in the Pitti palace, 392.
- Napoleon I revives the florentine Academy, 171; - and the biblioteca Riccardiana, 188 - opens the poor house of Montedomini, 224.
- Narcissus fountain at the Cascine, 361.
- Nathalie queen of Serbia, house where lived, 174.
- National library, 70 - museum, 194.
- Neroni family, 187.
- Nespoli A., his monument in the church of the SS. Annunziata, 266.
- Niccolini Giovanbattista; house where he lived, 146; his biography, 147; his monument in Santa Croce, 232.
- Niccolini palace, 322 - villa, 174.
- Niche of Dante, 212.
- Nobili Leopoldo, his monument in Santa Croce, and biography, 237.
- Non finito palace, 191, 214.
- Notarial Archive, 216.
- Nove (The), magistracy for the affairs of the army, 415.
- Nuns of Sant' Elisabetta delle Convertite, 225 - of Santa Maria Maddalena dei Pazzi, 274, 360.
- Obizzi Ludovico, his monumental slab in Santa Croce, 237.
- Office for the Adriatic Railroad, 272 - of Finance, 326.
- Old (The) Centre, 369.
- Opera del Duomo, 2, 28.
- Oppenheim villa, 398.
- Oratory of San Iacopo maggiore (at Fiesole), 175; - dedicated to Madonna di Pompei, 220; - of San Tommaso d'Aquino, 283.
- Order of the Servi di Maria, 263.
- Organ-lofts by Donatello and Luca della Robbia, 30.
- Orlandini family, 375.
- Orsini Isabella, history of, 398.
- Orti Oricellari, 310.
- Osizio d'Orbetello, 282.
- Otto (Gli), magistracy for the administration of Justice, 415.
- Ottoboni Aldobrandino, his monument in the Cathedral, 15.
- Pacini Filippo, house where he lived, 410.
- Padighione della Meridiana in Boboli garden, 394.
- Padri Scolopi; schools and college, 213; ancient residence, 287-288.
- Palaces: Alberti, 252 - Alessandri, 214 - Alfieri, 365 - Altoviti, 378 - Altoviti Sangalletti, 320 - Antellesi, 227 - Antinori, 49, 345 - Archbishop (of the), 27 - Bardi, 382 - Bardini, 384 - Bargagli, 382 - Bargello (of the), 194 - Bartolommei, 379 - Bartolini Salimbeni, 320 - Bastogi, 146 - Borghesi, 220 - Boutourlin, 258 - Bruciato, 175 - Buontalenti, 170 - Capponi, 270, 355, 382 - Cento (delle) finestre, 50 - Coppi, 253 - Corsi Salviati, 49 - Corsini, 338, 363 - Covoni, 145 - Crocetta (della), 272 - Cuccoli, 258 - Da Cosentino, 363 - Davanzati, 45 - Del Borgo, 305 - Della Porta, 259 - Della Stufa, 346 - D'Hogwoorst, 365 - Dudley, 320 - Dufour Berte, 339 - Episcopal in Fiesole, 181 - Ferroni, 318 - Fridolfi, 335 - Fischer, 363 - Fossombroni, 313 - Frescobaldi, 344 - Galli-Tassi-Passe-

- rini, 383 - Garzoni, 187 - Gherardesca, 272 - Giacomini, 326 - Ginori, 187, 306 - Giugni-Canigiani, 383 - Gondi, 208 - Guadagni, 31, 339 - Guicciardini, 390 - Incontri, 286 - Larderel, 49 - Magnani-Feroni, 345 - Mannelli, 381 - Martelli, 51 - Meyer, 172 - Mozzi, 384 - Niccolini, 322 - Non finito, 191, 214 - Panciatichi, 145, 272 - Pandolfini, 184 - Pitti, 392 - Pretorio of Fiesole, 180 - Pucci, 285 - Quaratesi, 214 - Ricasoli, 287 - Ricasoli-Zanchini, 363 - Riccardi, 143 - Ridolfi, 337 - Rinuccini, 345 - Rosselli del Turco, 376 - Rucellai, 321 - Ruspoli, 271 - Serristori, 386 - Sonnino, 310 - Spini Feroni, 355 - Strozzi, 46 - Strozzino (dello), 47 - Tornabuoni, 49 - Torigiani, 46, 385 - Ugucioni, 57 - Vecchio, 61 - Velluti-Zati, 271 - Visacci (del), 214 - Viviani, 49.
- Paladini Arcangiola, monument in Santa Felicita, 389.
- Palio de' Cocchi, 303.
- Pallas (The) of Botticelli, LVI.
- Palmieri villa, 177.
- Palmieri Matteo, his pharmacy, 410.
- Pampaloni Luigi, house where he lived, 187.
- Panciatichi palace, 145 - family and palace, 272.
- Pandolfini garden, 172 - family, 185 - palace, 184.
- Pandolfini Giannozzo, great stateman, his monument in the church of Badia, 193.
- Panone (café), 379.
- Parterre, 173.
- Passage to the Pitti Palace from the Uffizi Gallery, 95.
- Passerini Luigi, his house and biography, 283.
- Paterini (Sect of the), 324, 397.
- Pazzi Girolamo founder of the Colombaria society, 214.
- Pazzi Francesco, his tomb in Santa Croce, 230.
- Pazzi family, 213.
- Pedro (Don) di Toledo his wooden urn in the Cathedral, 15.
- Pension Chapman, 220 - Piccioli, 317 - Mac-Nanee, 327 - Clarke-Molini-Barbensi, 354.
- Peretola, village, 307.
- Perseus with Medusa's head, 59.
- Peruzzi family, 253.
- Peruzzi Ubalдино, his tomb in Santa Croce, 241; his biography, 253.
- Peruzzi Vincenzo, his monument in Santa Croce, 241.
- Petraia (Villa Reale della), 308.
- Petriolo, village, 307.
- Pharmacy of San Marco, 170 - of Santa Maria Novella, 305.
- Philharmonic Society, 221.
- Philemon and Baucis (Statues of), 64.
- Philological Club, 318.
- Pia casa di lavoro, 224.
- Pian de' Giullari, 400.
- Piazzale del Re alle Cascine, 361 - Michelangelo, 387 - Galileo, 398.
- Piazze, *see* Squares.
- Piccioli pension, 317.
- Pictures in the church of San Michele, 42.
- Piero da Verona founder of the Compagnia del Bigallo, 24.
- Piero de' Medici, called il Gottoso, son of Cosimo il Vecchio, his tomb in San Lorenzo, 126; his biography, 136.
- Piero de' Medici, son of Lorenzo il Magnifico, his biography, 137.
- Pietro Leopoldo, Grand-duke of Tuscany, enriches the library Magliabechiana, 71; opens to the public daily the Uffizi gallery, 72; his bust in the Uffizi gallery, 73; builds the Casino della Livia, 170; unites the Florentine Academy, 171; suppresses the fraternity of the Scalzo, 172; plants the Parterre, 173; opens the cemetery of Trespiano, 173; improves the Hospital of Bonifazio, 184; decides to restore the Bargello, 195; burns all the instrument of torture, 197; suppresses the church of San Procolo, 219; enlarges the Crocetta palace, 275; restores the Villa of Poggio imperiale, 399.
- Piovano Ariotto, his tomb, 185.
- Pitti Gallery, 102.
- Pitti house, 304 - family, 391 - palace, 392.
- Pitti Luca builds the great palace, 391.
- Pius IX; his gift for the façade of the cathedral, 4; his motto on the Duomo, 9; lays the first stone of the façade of Santa Croce, 229.
- Plebe (Plebeians), 416.
- Pocetti Gallery in the Pitti Gallery, 118.
- Podestà, the administrator of Justice, 417.
- Poggio a Caiano (Villa Reale di), 307.
- Poggio Bracciolini, *see* Bracciolini.
- Poggio imperiale (Villa del), 398.
- Police office of Florence, 187.
- Politeama Vittorio Emanuele, 363.
- Poliziano Angelo, his burial stone in San Marco, and his biography, 150.
- Poniatowsky Stanislas, his tomb in San Marco, 149.
- Ponte alle Mosse, 306 - a Rifredi, 307 - alla Carraia, 314, 354; - Santa Trinita, 333; - alle Grazie, 357; - Vecchio, 381.
- Poor House (The), 224 - *see* Montedomini.
- Popolani (Citizens), 416.
- Porta San Gallo, 173 - della Giusti-

- zia, 225 - al Prato, 306 - San Frediano, 352 - San Miniato, 386 - San Giorgio, 387 - San Niccolò, 387 - Romana, 394 - alla Croce, 413.
- Portinari Folco, his monument in the church of Sant' Egidio, 284.
- Portraits of ancient and modern painters in the Uffizi Gallery, 95.
- Post office (The), 69.
- Potemkine villa, 174.
- Potenze (The), companies of popolani, 417.
- Prato del Quercione alle Cascine, 361.
- Pratolino (Villa di), 174.
- Pratoni della Zecca vecchia, 224.
- Pretorio palace of Fiesole, 180.
- Prison of the Murate, 223 - female of Santa Teresa, 413.
- Priori delle arti, 415.
- di libertà, 415.
- Proconsolo, magistrate, 416, 417.
- Protestant cemetery, *see* Cemetery.
- Public Gimnasium (Palestra Ginastica), 304.
- Pucci family and palace, 285.
- Puccinotti Francesco, his tomb in Santa Croce, 247.
- Puleci village, 379.
- Quaracchi, village, 307.
- Quaratesi Castello, founder of the church of San Salvatore, 401.
- Quaratesi palace, 214.
- Quarconia, ancient house of correction, 210.
- Quartiere di Leone X in Palazzo Vecchio, 66.
- Quarto (Villa of), 308.
- Queen bed's room in the Pitti palace, 392.
- Queen Victoria, *see* Victoria Queen.
- Quiete (Convent della), 308.
- Quinto, village, 309.
- Rabbi Jochiel Medici, 257.
- Raffaello, his design for the Pandolfini palace, 184; house where entertained in Florence, 187.
- Railway central station, 324 - station of Porta alla Croce, 359.
- Ranieri, bishop of Florence, his monument in San Giovanni, 23.
- Rape of the Sabines, 59 - of the Polissena, 60.
- Recitation school, 273.
- Refectory (Great) of the Convent of San Marco, 155 - (Small), *idem*, 156 - of the Convent of Santa Croce, 250-251.
- Reparato, bishop of Florence, repairs the ancient church of San Salvatore. 1.
- Ricasoli Bettino, his biography and his palace, 287.
- Ricasoli family, restores the chapel Della Pura in Santa Maria Novella, 293.
- Ricasoli-Zanchini palace, 363.
- Riccardi palace, 143 - family, 144.
- Riccardiana library, 188.
- Ricci padre Mauro, his latin distich in the Cathedral, 15.
- Ricorboli, village, 387.
- Ridolfi family and palace, 337.
- Rifredi, village, 307.
- Ringhiera (The) of Palazzo Vecchio, 63.
- Rinuccini family and palace, 345.
- Ripoli convent, 306; Badia a —, 387; Pieve a —, 387.
- Roman and Greek bronzes, 280.
- Rondinelli-Vitelli villa, 178.
- Rosselli del Turco palace, 376.
- Rossi family, 390.
- Rossi-Melocchi Cosimo, his monument in the church of Santa Maria Novella, 293.
- Rossini Gioacchino, house where lived, 146; his tomb in Santa Croce, 236.
- Royal mews in the Boboli garden, 394.
- Rucellai family and palace, 321 - chapel, 323.
- Rusciano, villa Fenzi, 387.
- Ruspoli palace and garden, 271.
- Sabatelli Luigi, house where born, 273.
- Sacristy nuova of the Duomo, 13 - vecchia, 12 - vecchia in San Lorenzo, 126 - of Santa Croce, 239 - of Santa Maria Novella, 298 - of Santa Trinita, 316 - of Santo Spirito, 342 - of the Carmine, 351 - of San Miniato al Monte, 403.
- Sala dei Cinquecento in Palazzo Vecchio, 65 - dei Duecento id., 66 - di Leone X id., 66 - di Clemente VII, 67 - dei Gigli id., 67 - d' Udienza id., 67 - della Filarmonica, 220.
- Saloon of the Iliade in the Pitti gallery, 103 - of Saturn, id., 105 - of Jupiter, id., 109 - of Mars, id., 110 - of Apollo, id., 111 - of Venus, id., 114 - of the education of Jupiter, id., 114 - of the stove, id., 115 - of Ulisses, id., 116 - of Prometheus, id., 116 - of Justice, id., 119 - of Flora, id., 119 - of Children, id., 119 - of the amber and ivory carving in the Bargello, 203 - of bronzes, id., 203, 204.
- Salutati, bishop, his monument in the cathedral of Fiesole, 180.
- Salutati Coluccio, secretary of the Republic, 253.
- Salviati family, 345; - villa, 174.
- Salvino degli Armati, his tomb in Santa Maria Maggiore, 51.
- San Donato, villa Demidoff, 306.
- Sansoni Francesco, his tomb in Santa Croce and his biography, 248.
- Sant' Andrea Corsini, house where born, 338.
- Santa Caterina da Siena; house where she lived in Florence, 354-355.



- Santa Zita convent, 225.  
 Santucci Agostino, his tomb stone in Santa Croce, 248.  
 Sassetti family, 372.  
 Sasso di Dante, 32.  
 Saving-Bank of Florence, 285.  
 Savonarola fra Girolamo, 151; his biography, 152; his cells in San Marco, 157.  
 Scalzo (Chiostro dello), 171.  
 Schiacciata unta, a florentine cake, 356.  
 School of Obstetrics and Maternity Hospital, 259.  
 Scoppio del carro, IX, 213.  
 Scotch church, 354.  
 Seasons (The four), statues on the Ponte Santa Trinita, 333.  
 Segni family, 344.  
 Seminary of Fiesole, 181 - of Florence, 352.  
 Serragli Giuliano, builds the church and monastery of San Firenze, 208.  
 Serragli family, 345.  
 Serristori family and palace, 386.  
 Servi di Maria (Foundation of the order of the), 263.  
 Sestini Domenico, his portrait and biography, 232; house where he lived, 306.  
 Sesto fiorentino, village, 309.  
 Settignano, village, 183.  
 Shrine by Orcagna, 41.  
 Signoria (The), high magistracy in Florence, in the XIII at XVI century, 415.  
 Silvagni Gherardo rebuilds the church of Santa Maria Maggiore, 51.  
 Silver altar of San Giovanni, 30 - chamber in the Pitti palace, 392.  
 Singing boys by della Robbia, 30.  
 Small cloister of the SS. Annunziata, 264.  
 Sloane, buys the villa Medicea of Careggi, 176; his loan for the façade of Santa Croce, 229; his chapel in Santa Croce, 244; his palace, 285.  
 Society of Horticulture, 174 - for encouraging Fine Arts, 275 - of the Veterans of the war for the independence of Italy, 304 - for repressing by means of work, 304.  
 Soderini family, 353, 354.  
 Soderini Pietro, his monument in the church of the Carmine, 351.  
 Sonnino palace, 310.  
 Spanish Chapel in Santa Maria Novella, 301.  
 Spence villa, 178.  
 Spini family, 318.  
 Spini-Feroni palace, 355.  
 Spinola villa, 398.  
 Squares (Piazze)  
   Anticori (degli), 49.  
   Arno (d'), 357.  
   Azeglio (d'), 409.  
   Beccaria, 359.  
   Carmine (del), 345.  
   Cavalleggieri (dei), 358.  
   Cavour, 172.  
   Cestello (di), 353.  
   Croce al Trebbio (della), 324.  
   Demidoff, 385.  
   Donatello, 359.  
   Duomo (del), 24.  
   Frescobaldi, 333, 382.  
   Ghiberti, 412.  
   Giudici (dei), 356.  
   Goldoni, 271.  
   Indipendenza (dell'), 326.  
   Limbo (del), 377.  
   Manin, 313.  
   Mercatino di San Piero (del), 215.  
   Mozzi (dei), 384.  
   Ottaviani (degli), 322.  
   Peruzzi (dei), 253.  
   Pitti (dei), 391.  
   Ponte alla Carraia (del), 322.  
   Rossi (de'), 390.  
   S. Ambrogio, 411.  
   SS. Annunziata (della), 260.  
   S. Biagio, 376.  
   S. Croce, 226.  
   S. Elisabetta, 212.  
   S. Felicità, 389.  
   S. Firenze, 208.  
   S. Giovanni, 27.  
   S. Giovannino, 134.  
   S. Lorenzo, 133.  
   S. Maria Maggiore, 51.  
   S. Marco, 147.  
   S. Maria Novella, 303.  
   S. Maria Nuova, 283.  
   S. Martino, 210.  
   S. Pancrazio, 322.  
   S. Paolino (di), 322.  
   S. Pier Maggiore, 211.  
   S. Spirito, 339.  
   S. Trinita, 317.  
   Savonarola, 360.  
   Signoria (della), 55.  
   Soderini, 345.  
   Stazione (della), 324.  
   Strozzi (degli), 48.  
   Tavolini (dei), 210.  
   Travi (delle), 357.  
   Unità Italiana (dell'), 329.  
   Vittorio Emanuele, 371.  
   Zuavi (degli), 360.  
 Squarcialupi Antonio, his bust in the Cathedral, 15.  
 Statues in the niches of the Loggia of Mercato Nuovo, 45 - under the Loggia de' Lanzi, 59 - under the Uffizi, 69.  
 Stenterello, 329-330, 411.  
 Stinche (Ancient castle of the), 220.  
 Stock exchange and Chamber of Commerce, 357.  
 Strade (Streets)  
   Agnolo (dell'), 410.  
   Alessandro Volta, 177.  
   Alfani (degli), 258, 410.

- Alfieri, 409.  
 Amorino (dell'), 329.  
 Anguillara (dell'), 227.  
 Arazzieri (degli), 185.  
 Archibusieri (degli), 356.  
 Arcivescovado (dell'), 52.  
 Ardiglione, 347.  
 Aretina, 359, 413.  
 Ariento (dell'), 133, 329.  
 Artisti (degli), 359.  
 Avelli (degli), 292.  
 Banchi (dei), 50.  
 Barbano (di), 326.  
 Bardi (dei), 383.  
 Belledonne (delle), 324.  
 Benci (dei), 228, 357.  
 Boccaccio, 175, 177.  
 Bolognese, 173.  
 Bonifacio Lupi, 184.  
 Borgo Allegri, 228, 411.  
 Borgo de' Greci, 227.  
 Borgo degli Albizzi, 214.  
 Borgognissanti, 311.  
 Borgo Pinti, 410.  
 Borgo SS. Apostoli, 376.  
 Borgo S. Iacopo, 335.  
 Borgo S. Lorenzo, 52.  
 Borgo S. Niccolò, 368.  
 Borgo Stella, 332.  
 Borgo Tegolaia, 339.  
 Bufalini, 285.  
 Buoni (de'), 372.  
 Burella (della), 227.  
 Caldaie (delle), 332.  
 Calzaoli, 35.  
 Camaldoli (dei), 352.  
 Camporeggi (di), 122.  
 Campuccio (del), 346.  
 Capaccio (di), 376.  
 Capo di Mondo (del), 414.  
 Carrozze (delle), 379.  
 Casine (delle), 218.  
 Casone (del), 397.  
 Castellaccio (del), 258.  
 Castellani (dei), 356.  
 Cavour, 134, 145-47.  
 Cennini, 325.  
 Cerchi (de'), 209.  
 Cerretani (dei), 50.  
 Chiara, 328.  
 Chiesa (della), 346.  
 Cimatori (dei), 209.  
 Colletta, 359.  
 Colonna (della), 275.  
 Conce (delle), 225.  
 Condotta, 209.  
 Conti (dei), 51.  
 Corno (del), 218.  
 Corso (del), 36-37, 212.  
 Corso de' Tintori, 252.  
 Corso Vittorio Emanuele, 363.  
 Costa de' Magnoli, 388.  
 Costa San Giorgio, 387.  
 Costa Scarpuccia, 387.  
 Coverelli (de'), 343.  
 Croce al Trebbio, 324.  
 Dante Alighieri, 212.  
 Dogana (della), 122.  
 Faentina, 173.  
 Faenza, 326.  
 Farini, 409.  
 Fico (del), 218.  
 Fiesolana, 410.  
 Fogna (della), 227.  
 Folco Portinari, 216.  
 Forca (della), 51.  
 Fortezza (della), 326.  
 Fossi (dei), 322.  
 Fosso (del), 227, 410.  
 Fra Giovanni Angelico, 359.  
 Ghibellina, 219.  
 Gino Capponi, 269.  
 Ginori (dei), 187.  
 Giotto, 359.  
 Giral di, 218.  
 Giudei (dei), 391.  
 Giuseppe Giusti, 272.  
 Gondi (de'), 209.  
 Gori (de'), 134.  
 Quanto (del), 254.  
 Guelfa, 326.  
 Guicciardini, 390.  
 Lamarmora, 159.  
 Lambertesca, 379.  
 Laura, 272.  
 Lavatoi (dei), 221.  
 Leonardo da Vinci, 360.  
 Leone (del), 332.  
 Leoni (dei), 332.  
 Lorenzo il Magnifico, 360.  
 Lorenzo Bartolini, 332.  
 Lungarno Acciaioi, 355.  
 — Amerigo Vespucci, 362.  
 — della Borsa, 356.  
 — Corsini, 363.  
 — delle Grazie, 357.  
 — Guicciardini, 354.  
 — Soderini, 353.  
 — della Zecca, 358.  
 Lungo il Mugnone, 360.  
 Lungo le Mura, 332.  
 Macci (dei), 225, 412.  
 Madonna della Tosse (della), 173.  
 Maffia, 343.  
 Maggio, 335.  
 Malcontenti (de'), 225, 412.  
 Mannelli, 414.  
 Marsili (de'), 337.  
 Marsilio Ficino, 359.  
 Martelli (de'), 27, 288.  
 Masse (delle), 177.  
 Mattonaia (della), 412.  
 Mazzetta, 333, 343.  
 Melarancio (del), 329.  
 Mercatino (del), 410.  
 Mezzo (di), 410.  
 Michelozzi, 337.  
 Monalda, 46.  
 Morte (della), 33.  
 Mosca, 254.  
 Nazionale, 328.  
 Neri (dei), 252.  
 Ninna (della), 218.  
 Ocche (dell'), 212.

- Oricellari (degli), 310.  
 Orivolo (dell'), 215.  
 Orto (dell'), 332.  
 Pace (della), 255.  
 Palazzuolo, 322.  
 Pandolfini (dei), 220.  
 Panicale, 328.  
 Paolo Toscanelli, 122.  
 Pappe (delle), 216.  
 Ponzani (de'), 50.  
 Parione (di), 263.  
 Parioncino (di), 315.  
 Pellicceria, 374.  
 Pepi (de'), 227, 410.  
 Pergola (della), 282.  
 Piaggione (del), 332.  
 Pier Capponi, 122.  
 Pietrapiana, 410.  
 Pietro Thouar, 218.  
 Pilastrì (de'), 410.  
 Pinti (di), 274.  
 Pinzochere (delle), 228.  
 Ponte alle Mosse (del), 306.  
 Ponte Rosso (del), 122.  
 Porta Rossa, 44.  
 Porte Nuove (delle), 306.  
 Por Santa Maria, 375.  
 Prato (del), 309.  
 Presto (del), 343.  
 Proconsolo (del), 191.  
 Pucci (de'), 285.  
 Renai (dei), 368.  
 Ricasoli, 159, 169, 286.  
 Romana, 394.  
 Rondinelli (dei), 50.  
 Ruote (delle), 185, 327.  
 Rustici (de'), 253.  
 Sacchetti, 177.  
 Salvestrina, 148.  
 Sant'Agostino, 343.  
 Sapienza (della), 269.  
 Saponai (dei), 254.  
 S. Agostino, 346.  
 S. Ambrogio, 412.  
 S. Anna, 172.  
 S. Antonino, 329.  
 S. Biagio, 376.  
 S. Caterina, 327.  
 S. Cristofano, 228.  
 S. Egidio, 410.  
 S. Frediano, 352.  
 S. Gallo, 183.  
 S. Giovanni, 332.  
 S. Margherita, 212.  
 S. Maria, 346.  
 S. Monaca, 347.  
 S. Niccolò, 386.  
 S. Reparata, 327.  
 S. Simone, 220.  
 S. Spirito, 343.  
 S. Zanobi, 327.  
 Scala (della), 305.  
 Sdrucciolo de' Pitti, 337.  
 Seggiole (delle), 220.  
 Serragli (de'), 345.  
 Servi (de'), 258.  
 Sguazza, 337.  
 Sole (del), 304.  
 Spada (della), 324.  
 Speciali (degli), 369.  
 Sprone (dello), 337.  
 Strozzi (degli), 47, 371.  
 Studio (dello), 32.  
 Stufa (della), 122.  
 Taddea, 187.  
 Tavolini (dei), 37.  
 Terme (delle), 376.  
 Tornabuoni (dei), 48, 320.  
 Torta, 227.  
 Toscanella, 337.  
 Ulivo (dell'), 227.  
 Vacchereccia, 375.  
 Vecchietti (dei), 371.  
 Velluti (de'), 337.  
 Vellutini, 337.  
 Venezia, 256.  
 Ventisette Aprile, 327.  
 Vigna Nuova (della), 321.  
 Vigna Vecchia (della), 190.  
 Vinegia, 218.  
 Vittorio Emanuele, 174.  
 Zannoni, 325.  
 Stradano Giovanni, his tomb in the church of the SS. Annunziata, 267.  
 Strozzi Antonio, his monument in Santa Maria Novella, 299.  
 Strozzi beato Alessio, his tomb in Santa Maria Novella, 298.  
 Strozzi Filippo, his biography, 326; his monument in Santa Maria Novella, 296.  
 Strozzi Strozzo, astrologer, his marble slab in San Giovanni, 23.  
 Strozzi-Ridolfi marchesa, his tomb in Santa Maria Novella, 299.  
 Strozzi palace, 46 - gallery, 47 - family, 48 - villa, 326.  
 Strozzino (Lo), palace, 48.  
 Stuart Bernard, abbé, stone in his memory in the church of Badia, 193.  
 Studio Fiorentino, 32.  
 Synagogue (The), 409.  
 Sueca villa, 178.  
 Target shooting (Tiro a segno), 361.  
 Targioni Tozzetti Antonio and Giovanni their monuments in S. Croce, 232.  
 Tavanti Angelo, his tomb in Santa Croce, 247.  
 Technical Institute, 272.  
 Telegraph office, 191.  
 Temple Leader John, restored the Castello di Vincigliata, 182.  
 Tetto de' Pisani, 57.  
 Theatre (Ancient) of Fiesole, 180.  
 Theatre Nazionale, 210 - Pagliano, 221 - Salvini, 254 - della Pergola, 283 - Nuovo, 285 - Niccolini, 287 - Goldoni, 346 - Alfieri, 411 - *see* also Arena and Politeama.  
 Thouar Pietro, his tomb in San Miniato, 404.  
 Tombs of Medici family in the Medici chapel, 130-131.

- Tommasèo Niccolò, his statue at Settignano, 183 - house where lived, and his biography, 357.
- Topaia (La) villa, 308.
- Tornabuoni family, 48 - palace, 49.
- Torre del Guardamorto, 24 - di Palazzo Vecchio, 63 - de' Boscoli, 195 - de' Magalotti e Mancini, 208 - de' Cerchi, 210 - di Dante, 211 - della Zecca Vecchia, 225 - degli Agli, 306 - de' Ramagliati, 335 - degli Amieri, 371 - de' Girolami, 378 - de' Rossi, 382 - de' Bardi, 382 - del Gallo, 399 - di San Miniato, 404.
- Torrigiani, ancient palace, 46 - villa, 309 - garden, 347 - family, 384 - palace, 385 - gallery, 385.
- Torino di Santa Rosa, 353.
- Toscaneli Paolo, his biography, 14.
- Tower, *see* Torre.
- Tower-Room(The) in the Bargello, 200.
- Trianon (Café chantant), 369.
- Tribunal (Ancient) of the mercanzia, 56 - of the Inquisition, 251.
- Tribune of San Zanobi, 12 - della Santa Croce, 14 - of the Uffizi Gallery, 80 - of the David by Michelangelo, 161 - of the SS. Annunziata, 267 - of Galileo, 394.
- Triumphal arch in honor of Francesco II of Lorraine, 173.
- Trumpeters of the Republic (Residence of the), 212.
- Trollope villa, 327.
- Uffizi Gallery, 72.
- Ugneccioni family and palace, 57.
- Umiliati(The), monks, built the Ponte alla Carrara, 354.
- Useful Addresses, XXIII-XXXII.
- Uzzano family, 382.
- Valdesian Evangelical church, 345.
- Valori Bartolommeo, his tomb in Santa Croce, 246.
- Vanchetoni (Confraternity of the), 322.
- Vannucci Atto, house where lived, 215; his tomb in Santa Croce and his biography, 246.
- Varchi Benedetto, his bronze tablet in Santa Croce, 238; where buried 259; where writing the *History of Florence* 308; where lived, 410.
- Vecchietti family, 372.
- Velluti family, 337.
- Velluti-Zati duke of San Clemente, his palace, 271.
- Vespucci family, 314.
- Verazzano Giovanni, his biography and chapel in Santa Croce, 248.
- Verone (The) of the Bargello, 199.
- Vettori family, 343.
- Viale militare, 177 - Filippo Strozzi, 326 - Duca di Genova, 358 - Carlo Alberto, 358 - della Regina, 361 - del Re, 361 - Principe Eugenio, 359 - Amedeo, 359 - Regina Vittoria, 177, 360 - in Curva, 360 - Margherita, 360 - Umberto, 360 - del Re, 361 - delle Mulina, 362.
- Victoria Queen, his residences in Florence, 175, 177.
- Victor Emmanuel II, lays the foundation stone of the façade of the Cathedral, 2; his gift, 2; his rule remembered, 62; his biography and his marble slab in Santa Croce, 242; restores the frescoes of the villa la Petraia, 308; his monument, 371.
- Viesseux G. P., 319 - his library, 318.
- Villas: Betania, 399 - Capponi, 174 - Careggi (di), 175 - Castiglioni, 175 - Corsi Salviati, 309 - Corsini, 308 - Cresci, 175 - Del Corona, 176 - Demidoff a San Donato, 306 - Fabbricotti, 174 - Giaccone, 175 - Gioiello (Il), 400 - Guicciardini, 174, 400 - Itzinger, 174 - Kraus, 179 - Landau, 174 - Landor, 179 Lorena, 174 - Macine (della), 175 - Mantellini, 178 - Morrocchi, 400 - Niccolini, 174 - Oppenheim, 398 - Palmieri, 177 - Petraia (Reale della), 308 - Poggio a Caiano (Reale di), 307 - Poggio imperiale, 398 - Potemkine, 175 - Pozzino (del) now Lucii, 308 - Pratinolo (di), 174 - Quarto (di), 308 - Rondinelli-Vitelli, 178 - Rusciano (di), 387 - Salviati, 174 - Sassetto (Il), 174 - Spinola, 398 - Spence, 178 - Strozzi, 326 - Sueca, 170 - Topaia (La), 308 - Torrigiani, 309 - Trollope, 327.
- Villani Giovanni, his statue in the niche of the Loggia di Mercato Nuovo, 45.
- Villani, chroniclers, their houses, 219 - their tombs in the church of the SS. Annunziata, 267-268.
- Vincigliata (Castle of), 182.
- Visacci (dei) palace, 214.
- Visdomini family, 257.
- Viviani palace, 49.
- Walls (Ancient) of Florence, 358.
- Walter de Brienne Duke of Athen, proclaimed Duke of Florence, 226 - chased from Florence, 38.
- Wedding room in Palazzo Vecchio, 68.
- Wheelmen's Club, 361.
- Willa, mother of the Count Ugo, founded the Badia, 192.
- Woodcuts in the Uffizi, 101.
- Ximenes Leonardo, astronomer, design the meridian in the Duomo, 14.
- Zannetti Ferdinando, his house, 51.
- Zuccaro, house where dwelt, 270.
- Zuccone (Lo), 18.



## INDEX OF THE ARTISTS

REFERRING TO THE DIFFERENT PAGES IN WHICH THEY  
ARE NAMED IN THE TEXT

- |  |   |
|--|---|
| <p>Ademollo Carlo, 168.<br/>Ademollo Luigi, 268, 283, 411, 412.<br/>Agnolo da Siena, 250.<br/>Agnolo di Cosimo, 282.<br/>Agostino da Siena, 250.<br/>Albani Francesco, 85, 86, 106.<br/>Alberghetti, 39, 56.<br/>Alberti Leon Battista, x, 266, 306, 321, 324.<br/>Albertinelli Mario, 78, 117, 126, 160, 162, 187, 211, 284, 396.<br/>Alberto d'Arnoldo, 205.<br/>Aldegrevier H., 88.<br/>Alfani Orazio, 84.<br/>Allori Alessandro, 149, 183, 245, 267, 281, 288, 302, 303, 307, 310, 341, 342.<br/>Allori Cristoforo, 73, 79, 80, 86, 98, 110, 112, 116, 222, 267, 364.<br/>Allori G., 110.<br/>Altissimo (dell'), <i>see</i> Cristoforo dell'Altissimo.<br/>Ambrogio di Baldese, 239.<br/>Amerighi, <i>see</i> Caravaggio.<br/>Ammannati Bartolommeo, xi, 50, 56, 128, 254, 259, 285, 287, 288, 333, 342, 354, 378, 392.<br/>Anderlozzi, 268.<br/>Andrea da Fiesole, 299.<br/>Andrea del Castagno, x, 9, 117, 164, 186, 192, 193, 195, 235, 251, 259, 284, 312, 325, 402.<br/>Andrea della Robbia, 29, 34, 159, 265, 303, 378.<br/>Andrea del Minga, 117.<br/>Andrea del Sarto, xi, 76, 78, 79, 98, 100, 103-104, 105, 107, 109, 110, 111, 113, 115, 116, 119, 162, 163, 165, 171, 172, 196, 211, 241, 262, 264, 265,</p> | <p>266, 268, 270, 274, 296, 307, 336, 364, 385, 396, 414.<br/>— school, 187.<br/>Andrea di Florentia, 301, 302.<br/>Andrea di Giusto, 284.<br/>Andrea Mantegna, 85, 86, 91, 344.<br/>Andrea Orcagna, vi, 2, 10, 25, 41, 42, 58, 197, 284, 296, 298, 396.<br/>Andrea Pisano, vii, 2, 8, 16, 17, 18, 19, 20, 23, 25, 26, 198, 294, 352, 388.<br/>— school, 205.<br/>Andrea Verrocchio, x, 3, 31, 39, 126, 127, 163, 204, 206, 240, 263, 284, 411.<br/>— school, 78, 205, 399.<br/>Andreotti, xiii, 313.<br/>Angelico (Fra), vii, viii, ix, 75, 79, 80, 95, 100, 148, 150, 154, 155, 156, 157, 158, 165, 167, 175, 177, 178, 179, 194, 266, 284, 285, 296, 299.<br/>Antelli Jacopo, 98.<br/>Antonio called il Caroto, 26, 128.<br/>Antonio da San Gallo, 65, 173, 261, 264, 269, 272, 273, 326.<br/>Antonio del Pollaiuolo, x, 22, 31, 56, 75, 76, 79, 117, 203, 264, 336, 341, 385, 403.<br/>Antonio di Donnino, 267.<br/>Antonio di Salvi, 31.<br/>Antonio Veneziano, 301, 302.<br/>Apollonio, 23.<br/>Arditi Andrea, 13.<br/>Aretino Niccolò, <i>see</i> Niccolò Aretino.<br/>Aristotile di San Gallo, 184.<br/>Arnolfo di Cambio, v, vi,</p> |
|--|---|

- vii, 1, 4, 8, 15, 29, 32, 37, 61, 64, 195, 229, 249, 276, 383.  
Audrans, 282.  
Aureiter, 309.  
Baccani G., architect, 230, 283.  
Baccio Bandinelli, 11, 29, 64, 66, 178, 198, 199, 204, 267, 393.  
Baccio d'Agnolo, 4, 9, 185, 225, 227, 267, 297, 299, 320, 326, 340, 355, 384, 404.  
Baccio da Montelupo, xi, 40, 126, 155, 197, 263, 285.  
Baccio del Bianco, 4.  
Bachiacca, 94, 281.  
Baglioni Filippo, architect, 387.  
Baldi, 342.  
Balding Grien Hans, 114.  
Baldovinetti Alessio, 13, 29, 75, 264, 265, 402, 403.  
Balducci Giovanni, 13, 301.  
Bambi, 13.  
Bandinelli Baccio, *see* Baccio Bandinelli.  
Bandini Giovanni, 11.  
Barabino Niccolò, xiii, 7, 31.  
Baratta, called il Carrarese, 341.  
Barbieri, 288.  
Baroccio, 84, 98, 104, 107, 112.  
Bartolini Lorenzo, xiii, 69, 105, 229, 241, 250, 266, 272, 385, 414.  
Bartolommeo di Frosino, 158.  
Bartolommeo (Fra), xi, 76, 79, 80, 83, 100, 104, 107, 109, 111, 114, 117, 148, 149, 150, 151, 155,

- 156, 157, 166, 167, 284, 306, 307, 342.  
 — school, 285.  
 Bartolommeo Pisano, 199.  
 Basaiti M., 91.  
 Bassano, 85, 92, 105, 117, 114.  
 Battista d'Antonio, 3.  
 Bazzanti N., 70.  
 Beato Angelico, *see* Angelico.  
 Beccafumi, called il Mecherino, 98, 117.  
 Belli Valerio, 90.  
 Bellini G. (school of), 94.  
 Bellini E., architect, 360.  
 Bellini V., architect, 411.  
 Benci di Cione, 58.  
 Benedetto da Maiano, x, 11, 34, 46, 47, 66, 67, 129, 183, 186, 205, 206, 207, 248, 296, 317, 414.  
 Benedetto da Rovizzano, 193, 197, 198, 199, 276, 316, 351, 377, 378, 414.  
 Benedetto da Settignano, 47, 246.  
 Benedetto (Fra), 157, 158.  
 Benozzo Gozzoli, ix, 95, 145, 188, 385.  
 Benvenuti Pietro, 146, 336.  
 Berkeley G., 87.  
 Bernardini Domenico, 103.  
 Bernardo de' Vetri, 9.  
 Bernardo (Fra) Argentino, 299.  
 Bernini L., xi, 207, 268, 281.  
 Berrettini Pietro, 102.  
 Berti G., 389.  
 Berti Pietro, architect, 27.  
 Bertoldo, pupil of Donatello, 127, 203.  
 Betti Betto, 31.  
 Betto di Geri, 30, 31.  
 Bezzuoli G., 168, 209, 309, 394.  
 Bianchi Gaetano, 26, 264.  
 Bici di Lorenzo, *see* Lorenzo di Bici.  
 Bicei di Neri, *see* Neri di Bici.  
 Bilancini, 230.  
 Biliverti, 78, 180, 240, 267.  
 Bizzelli, 73.  
 Boateri, 117.  
 Boccacino da Cremona, 114.  
 Boccardino, 158.  
 Bocchi Francesco, 268.  
 Boccini, architect, 260.  
 Bonaventura Berlinghieri da Lucca, vi.  
 Bonacchi, 296.  
 Bongiovanni Salvatore, 115.  
 Bonifazio Veronese, 93, 107.  
 Bonvicino, 94.  
 Bordone Paris, 92, 93, 94, 110, 115, 116.  
 Borgnini, 11.  
 Borgognone, 109, 364.  
 Bortone, 7, 8, 232.  
 Boschi F., 389.  
 Boscoli A., 412.  
 Boscoli Maso da Fiesole, 66, 299.  
 Both, called Both d'Italia, 119.  
 Botticelli Alessandro, x, 56, 75, 79, 94, 95, 117, 129, 160, 163, 164, 165, 179, 188, 196, 308, 312, 313, 341, 364, 383.  
 — school, 117, 180, 341, 364.  
 Botticini, 77.  
 Bourguignon, *see* Courtois Jacques.  
 Brazzini Carlo, 168.  
 Breemberg B., 86.  
 Breughel, 87, 88, 119.  
 Bril, 120.  
 Brini Francesco, 305.  
 Bronzino Andrea, 249.  
 Bronzino Angelo, 48, 66, 67, 76, 79, 98, 104, 112, 115, 116, 119, 126, 149, 166, 194, 267, 268, 269, 282, 288, 293, 298, 299, 308, 383, 385, 389.  
 Brunellesco Filippo, vii, viii, ix, x, 3, 10, 12, 13, 20, 21, 23, 32, 124, 126, 131, 143, 178, 191, 203, 245, 251, 261, 297, 299, 308, 313, 334, 339, 340, 376, 377, 387, 391, 392.  
 Bruschi, sculptor, 309.  
 Buffalmacco, vii, 286, 298, 402.  
 Buggiano (Il), 10, 12, 29.  
 Bugiardini A., 98, 222, 240, 295, 389, 396.  
 Buglioni Benedetto, 193.  
 Buonafede Leonardo, 396.  
 Buonanno da Pisa, iii.  
 Buonarroti, *see* Michelangelo.  
 Buontalenti Bernardo, 4, 8, 50, 61, 69, 80, 130, 170, 174, 183, 260, 283, 308, 309, 315, 316, 337, 383, 388, 393.  
 Buonvicini Domenico, 177.  
 Burchi, 315.  
 Burci Emilio, 168.  
 Buschetto, iii.  
 Butteri, 73.  
 Caccini Giovanni, 264, 265, 333, 342, 378.  
 Cacialli, architect, 103.  
 Caifassi, 230.  
 Callot J., 89.  
 Calosci A., xii, 167, 359.  
 Cambi Ulisse, 7, 67, 230, 266, 314, 359.  
 Camilliani, 269.  
 Cammelli, 203.  
 Canaletto, 85, 86.  
 Canapino, *see* Marucelli Angiolo.  
 Canova, xii, 118, 119, 235.  
 Caparra (Il), *see* Grosso Niccolò.  
 Capponi Raffaellino, 284.  
 Caracci Annibale, 84, 85, 99, 117, 118, 119.  
 Caravaggio, 86, 98, 336.  
 Carletto, 92.  
 Carlo Dolci, 79, 91, 98, 115, 116, 119, 166, 268, 364, 392.  
 Carnielo Rinaldo, 8.  
 Caroto (Il), *see* Antonio il Caroto.  
 Carpi G., 86.  
 Carrarese, *see* Baratta.  
 Carrei L., 8, 69.  
 Casaglia, 230.  
 Casetti, 342.  
 Caselli L., 69.  
 Cassioli Amos, xiii, 8, 168.  
 Cassioli Giuseppe, xiii, 8.  
 Castagno (Del) Andrea, *see* Andrea del Castagno.  
 Castagnola C., 168.  
 Castellazzi Giuseppe, 26, 315.  
 Castiglione, 86.  
 Catani, 114.  
 Cateni, 288.  
 Catoni, 268.  
 Cavalcanti Andrea, *see* Buggiano.  
 Cavallini Pietro, 148, 150, 266, 311, 313.  
 Cecchino Salviati, pupil of Vasari, *see* Salviati Francesco.  
 Cecco Bravo, 392.  
 Cecioni, 7.  
 Cellini Benvenuto, xi, 59, 90, 126, 204, 206, 241, 263, 282, 392.  
 Cenni Cosimo, 208.  
 Cennini Bernardo, 20, 31.  
 Cennini G. B., 342.  
 Cennini, pupil of Tacca, 312.  
 Chialli, 168.  
 Chiari, 230.  
 Champagne P., 89.  
 Chiavistelli, 90.  
 Chimenti Iacopo, *see* Empoli.  
 Cianfanelli M., 389.  
 Ciapino, 128.

- Cicilia (II), artist of Fiesole, 325.  
 Cieco (II) da Gambassi, *see* Da Gambassi.  
 Cigoli, XI, XII, 50, 66, 79, 112, 166, 205, 251, 281, 301, 344, 389, 396.  
 Cimabue, III, VI, 148, 161, 165, 242, 251, 294, 295, 411.  
 Cioli V., 232.  
 Cione, 30, 31.  
 Cipolla, architect, 215-16.  
 Ciseri, 182, 389.  
 Ciuffagni, 10, 13, 15.  
 Civitali Matteo, x, 205.  
 Claude Lorrain, 88.  
 Clemente da Pontanico, 198.  
 Clouet F. called Jeannet, 89, 115.  
 Clovio, 115.  
 Colignon Giuseppe, 116.  
 Consani Vincenzo, 7, 69, 109.  
 Conti Francesco, 334.  
 Conti Tito, XIII, 313, 315, 359.  
 Contrucci Andrea da Sansovino, 342.  
 Corcos Vittoria, XIII, 360.  
 Corradi, 288.  
 Correggio, 84, 85, 107, 382.  
 Cortese F., 168.  
 Cortona (Da) Pietro, *see* Pietro da Cortona.  
 Cosimo Rosselli, 75, 77, 275, 285, 341, 412.  
 Cosini Silvio, da Fiesole, 299.  
 Costa P., 8, 69.  
 Costoli Aristodemo, 69, 250, 394.  
 Courtois Jacques, called Bourguignon, 89, 382.  
 Coypel Noël, 281.  
 Credi (di) Lorenzo, *see* Lorenzo di Credi.  
 Cristofano di Paolo, 30, 31.  
 Cristoforo dell'Altissimo, 116.  
 Cronaca (II), *see* Simone del Pollaiuolo.  
 Curradi, 149, 352, 392.  
 Cuypp A., 87.  
 Da Costa Luigi, XIII, 359.  
 Daddi Bernardo, 38, 42, 74, 167, 245, 387.  
 Da Fabriano Gentile, *see* Gentile da Fabriano.  
 Dandini Pietro, 266, 334, 364.  
 Daniele da Volterra, 84, 204, 223.  
 Danti Vincenzo, 20, 197, 199, 204, 239.  
 Da Urbino, *see* Raffaello.  
 David G., 89.  
 Da Vinci Leonardo *see* Leonardo da Vinci.  
 De Fabris Emilio, 4, 5, 30, 161.  
 Del Castagno Andrea *see* Andrea del Castagno.  
 Del Cinque, 128.  
 Del Ghirlandaio, *see* Ghirlandaio.  
 Della Porta, *see* Maestro della Porta.  
 Della Quercia Iacopo, *see* Iacopo della Quercia.  
 Della Robbia, *see* Andrea, Giovanni and Luca Della Robbia.  
 — school, 159, 222, 261.  
 Della Vite Timoteo, XI.  
 Delli Dello, x, 75, 300.  
 Del Minga Andrea, *see* Andrea del Minga.  
 Del Moro Luigi, 5, 315.  
 Del Moro L., painter, 281.  
 Del Nero Tommaso, 384.  
 Del Pace Ranieri, 412.  
 Del Piombo Sebastiano *see* Sebastiano del Piombo.  
 Del Rosso G., architect, 296, 347, 374.  
 Del Rosso Zanobi, 345.  
 Del Sarto Andrea, *see* Andrea del Sarto.  
 Del Sere Paolo, 91.  
 Del Tadda Sebastiano, 56, 179.  
 Del Tasso Francesco, 193.  
 Del Tasso Giambattista, 45, 61, 66.  
 Del Tasso Leonardo, 411.  
 Del Tasso Marco, 193.  
 Del Vecchietta Lorenzo, x.  
 De Matteis Ulisse, 326.  
 Demi, 70.  
 Demigott, 207.  
 Denner B., 88.  
 De' Rossi Vincenzo, 11, 14, 66, 393.  
 Desiderio da Settignano, x, 1, 25, 224, 268, 276, 295, 307, 317.  
 — school, 205.  
 De Witt Candido, 205.  
 Di Cori, *see* Mammo di Benincasa.  
 Digny, architect, 310.  
 Di Matteo F., pupil of Bandinelli, 199.  
 Dini Lippo, 19.  
 Diotalvi, III.  
 Dolci Carlo, *see* Carlo Dolci.  
 Domenichino, 84, 109, 119, 120, 364.  
 Domenico da Gaiole, 403.  
 Domenico da Gambassi, 11, 380.  
 Domenico di Baccio d'Agnolo, 258, 384.  
 Domenico di Michelino, 15.  
 Domenico (Fra) da Corella, 266.  
 Donatello, VII, VIII, IX, x, 9, 10, 11, 12, 13, 14, 15, 18, 23, 24, 27, 30, 39, 40, 46, 51, 60, 64, 66, 91, 92, 126, 127, 129, 144, 179, 192, 197, 199, 200, 201, 203, 204, 206, 231, 240, 245, 266, 284, 297, 307, 309, 323, 341, 376, 396.  
 — school, 313.  
 Doo or Donw G., 88.  
 Dosio, architect, 27, 49, 297, 378.  
 Dosso Dossi, 86, 109, 116, 117, 179.  
 Douven B., 87.  
 Douven G. F., 87, 119.  
 Dabbels, 120.  
 Duccio Agostino, 204.  
 Dughet G., called Pousin, 89.  
 Duprè Amalia, 7.  
 Duprè Giovanni, XII, 7, 69, 70, 115, 117, 126, 157, 182, 230, 359.  
 Direr Alberto, 84, 88, 114, 336.  
 Dutch school, 86.  
 Elzheimer A., 88.  
 Empoli (Iacopo da), 76, 79, 149, 166, 167, 222, 257, 258, 261, 266, 267, 317, 338, 383, 396.  
 Eusebio da Pistoia, 325.  
 Fabbrucci, 230.  
 Fabre F. X., 89.  
 Fabriano (da) Gentile, *see* Gentile da Fabriano.  
 Falcini Mariano, 386, 409.  
 Faldi Ulisse, 309.  
 Fallani, architect, 170.  
 Fancelli Luca, architect, 391.  
 Fantacchiotti Emilio, 8, 69, 237, 246.  
 Fattori Giovanni, 168, 169, 299.  
 Fedi Pio, XII, 60, 69, 70, 119, 147, 232.  
 Feltrini Andrea, 313, 355.  
 Ferri Ciro, 102, 111, 274, 352, 363, 374.  
 Ferroni da Fiesole, 312.  
 Ferrucci Andrea da Fiesole, 10, 14, 180, 198, 312, 389.  
 Ferrucci Francesco, sculptor, called il Tadda, 317.  
 Ferrucci Nicodemo, 221.

- Ferrucci Simone di Nan-  
 ni, 40, 341.  
 Feti D., 86.  
 Fèvre P., 281, 282.  
 Ficherelli F., 341.  
 Filarete Antonio, 22.  
 Filippo di Cristoforo, 25.  
 Filippo di Lorenzo, 2.  
 Finiguerra Maso, *see* Maso  
 Finiguerra.  
 Fiorenzo di Lorenzo, 118.  
 Florentine school, 165, 206.  
 Flemish school, 88.  
 Foggini G. B., 267, 268.  
 Foggini Vincenzo, 173, 247,  
 321, 341, 351, 411, 412.  
 Folchi F., 268.  
 Fontana, 270.  
 Fontana Lavinia, 85.  
 Fortinida Settignano, 299.  
 Fra Angelico, *see* Angelico.  
 Fra Bartolommeo, *see* Bar-  
 toloмео.  
 Fra Filippo Lippi, *see* Lippi.  
 Fra Iacopo Talenti, *see* Tal-  
 enti.  
 Fra Ristoro, *see* Ristoro.  
 Fra Sisto, *see* Sisto.  
 Francavilla, 149, 204, 245,  
 267, 333, 396.  
 Franceschini B., *see* Vol-  
 terrano.  
 Francesco da Poppi, *see*  
 Morandini.  
 Francesco da San Gallo,  
 9, 42, 129, 173, 180, 206,  
 267, 396.  
 Francesco da Viterbo, 326.  
 Francesco della Luna, 376.  
 Francesco di Giorgio, 75.  
 Francesco di Giovanni, 31.  
 Francesco di Giuliano da  
 San Gallo, 206.  
 Francesco Fiorentino, 305.  
 Franciabigio, 77, 112, 119,  
 172, 264, 307, 309, 340,  
 385, 395.  
 Francia Francesco, 112.  
 Francia Giacomo, 112.  
 Francione, 67.  
 Franco G. B., called il Sel-  
 monei, 110.  
 Francolini Felice, archi-  
 tect, 27.  
 French school, 89.  
 Frumentì Nicola, 88.  
 Gabbiani, 308, 364.  
 Gaddi Agnolo, vii, 2, 10,  
 23, 59, 175, 192, 242, 282,  
 341, 403, 412.  
 Gaddi Gaddo, vi, 9, 23, 238.  
 Gaddi Taddeo, vi, 16, 25,  
 26, 37, 56, 165, 179, 231,  
 238, 239, 240, 251, 301,  
 302, 307, 312, 333, 389,  
 403.  
 Gagneraux B., 89.  
 Gaiole (Da) Domenico, *see*  
 Domenico da Gaiole.  
 Galbiati, 150.  
 Galducci A., 8.  
 Galeazzi Trotti, 202.  
 Gambarelli, *see* Rossellino  
 Bernardo.  
 Gambassi (Da), *see* Dome-  
 nico da Gambassi.  
 Gamberai, 194.  
 Gamberucci, 301.  
 Gargioli da Settignano,  
 312.  
 Garofolo, 109, 114, 385.  
 Gatti Taddeo, 212.  
 Gelli Ed., xiii, 313, 360.  
 Genga, 118.  
 Gentile da Fabriano, 94,  
 160, 165.  
 Gentileschi Artemisia,  
 119, 364.  
 Gerini Nicola di Piero, 239.  
 Gerini, pupil of Taddeo  
 Gaddi, 312.  
 Gerino di Pistoia, 325.  
 German school, 87.  
 Gessi, 364.  
 Gherardini, 364.  
 Gherardo delle Notti, 98.  
 Ghiberti Lorenzo, vii, viii,  
 ix, x, 3, 11, 13, 14, 17,  
 20, 21, 38, 39, 40, 203,  
 231, 237, 246, 248, 262,  
 264, 284, 297, 307, 411.  
 Ghidoni, 312.  
 Ghini Andrea, 2.  
 Ghirlandaio Benedetto,  
 295.  
 Ghirlandaio Domenico, x,  
 xi, 8, 32, 67, 76, 95, 117,  
 126, 156, 166, 239, 282,  
 307, 311, 313, 364.  
 Ghirlandaio Michele, 162,  
 166, 173, 341, 342, 383,  
 396, 413.  
 Ghirlandaio Ridolfo, xi,  
 26, 67, 76, 78, 94, 103,  
 104, 164, 284, 338.  
 — school, 341.  
 Giamberti Giuliano, ar-  
 chitect, 173.  
 Giambologna, xi, 39, 55,  
 56, 59, 60, 67, 90, 130,  
 148, 149, 174, 175, 197,  
 199, 201, 204, 205, 260,  
 267, 268, 303, 306, 308,  
 372, 392, 394, 396, 410.  
 — school, 342.  
 Gian Cristoforo Romano,  
 205.  
 Gibbons Grimling, 203.  
 Gimignano, 364.  
 Giocadad, architect, 173.  
 Giordano Luca, *see* Luca  
 Giordano.  
 Giorgi, 230.  
 Giorgione, 85, 93, 104, 107,  
 109, 117, 336, 362.  
 Giotto, vii, 74, 195, 206,  
 245, 298.  
 Giotto, vi, vii, ix, 2, 10,  
 16, 17, 18, 19, 74, 148,  
 179, 202, 229, 231, 240,  
 241, 251, 286, 295, 299,  
 312, 316, 411.  
 — school, 193, 202, 221,  
 239, 240, 242, 245, 251,  
 292, 311, 313, 341, 412.  
 Giovan Francesco da San-  
 gallo, 184.  
 Giovannello Buonafede,  
 38.  
 Giovannetti, 7.  
 Giovanni Angelico, *see* An-  
 gelico.  
 Giovanni d'Ambrogio, 59.  
 Giovanni da Milano, 74,  
 165, 351.  
 Giovanni da Pisa, v.  
 Giovanni da San Gallo,  
 272.  
 Giovanni da San Giovan-  
 ni, 109, 159, 178, 220,  
 227, 240, 251, 308, 309,  
 312, 313, 317, 323, 325,  
 338, 344, 392, 395.  
 Giovanni da Udine, 128,  
 206, 396.  
 Giovanni della Robbia,  
 175, 180, 182, 183, 207,  
 328.  
 Giovanni dell'Opera, 11,  
 28, 232, 260, 298.  
 Giovanni di Michele, 239.  
 Giovanni (Fra) da Campi,  
 298, 300.  
 Giovanni Orcagna, 42.  
 Giovanniuzzi, 230, 238.  
 Girolamino da Carpi, 109.  
 Giuliano da Maiano, x, 67,  
 129, 183, 239, 307.  
 Giuliano da San Gallo, 3,  
 209, 274, 307, 339, 342.  
 Giuliano di Baccio d'A-  
 gnolo, 175.  
 Giuliano de' Nardi da Ma-  
 iano, 13.  
 Giulio Romano, 98, 107,  
 110, 112, 364, 382.  
 Giunto da Pisa, vi.  
 Giusti, 230.  
 Giusto da Settignano, 198.  
 Gobelins G., 282.  
 Gordigiani Michele, xiii,  
 313, 359.  
 Gori, 90.  
 Graffione, pupil of Benoz-  
 zo Gozzoli, 261.  
 Granacci Francesco, 77,  
 104, 162, 164, 167, 170.  
 Grazzini G., 69, 72.  
 Gregorio di Lorenzo, 178.  
 Grimonx A., 89.



- Grosso Niccolò called il Caparra, 47, 48, 232.  
 Guercino, 84, 111, 112, 119, 364.  
 Guerrazzi Temistocle, 69.  
 Guidi Tommaso, *see* Masaccio.  
 Guido da Siena, vi.  
 Guido Reni, 85, 98, 104, 110, 112, 115, 266, 364.  
 Heemskerck E., 87, 89.  
 Hermann d'Italia (Swa-nevelt), 119.  
 Holbein J., 87, 88, 114.  
 Hondeloeter, 119.  
 Iacopo da Empoli, *see* Empoli.  
 Iacopo da Settignano, 155.  
 Iacopo della Quercia, 8, 9.  
 Iacopo di Casentino, 40, 41, 351.  
 Iacopo di Piero, 59.  
 Iacopo (Fra) da Nipozzano, 301.  
 Iacopo Orcagna, 284.  
 Insom Giovanni, 116.  
 Jacone, 318.  
 Jeannel, *see* Clouet.  
 Karcher N., 281, 282.  
 Keemskerck, *see* Van Veen.  
 Kranach L., 87, 88.  
 Kulmbach (Hans von), 88, 89.  
 Lambardi Alfonso, 66.  
 Lamberti Niccolò, 22, 397.  
 Lambertio Lombardo *see* Suavio L.  
 Landini Taddeo, 333, 342.  
 Lanfranchi, 98.  
 Lapi E., 169.  
 Lapo tedesco, 61, 318, 357.  
 Largillière N., 89.  
 Lazzarini, XIII.  
 Le Brun C., 89, 281.  
 Lely sir Peter, 119.  
 Lenartowich Teofilo, 250.  
 Leonardo da Vinci, x, XI, 12, 47, 65, 77, 79, 100, 104, 114, 163, 296, 364, 414.  
 Leonardo di Avanzo, 19.  
 Leonardo di ser Giovanni, 19, 30, 31.  
 Leoni A., 70.  
 Ligozzi, 66, 116, 166, 246, 267, 288, 294, 312, 364.  
 Lino da Siena, 294.  
 Lippi Filippino, 65, 117, 163, 175, 193, 258, 262, 286, 296, 307, 341, 349, 350, 364, 383, 385.  
 Lippi Fra Filippo, x, 75, 77, 79, 100, 118, 145, 162, 164, 284, 307, 336, 341.  
 Lippi Lorenzo, 166, 346, 383.  
 Lippo di Benivieni, 215.  
 Lippo Memmi, 74.  
 Lombard school, 206.  
 Lombardini Niccolò di Piero, 197.  
 Lomi Aurelio, 341.  
 Lomi-Gatteschi Artemisia, 282.  
 Lorenzetti da Siena, vii, 74, 165.  
 Lorenzi, pupil of Bandinelli, 312.  
 Lorenzi Stoldo, 393.  
 Lorenzo di Bicci, 11, 14, 74, 181, 284, 317, 347, 382.  
 Lorenzo di Credi, 12, 75, 79, 95, 117, 165, 167, 170, 177, 178, 364, 385.  
 — school, 412.  
 Lorenzo di Giovanni d'Ambrogio, 8.  
 Lorenzo di Niccolò, 398.  
 Lorenzo Monaco, 42, 74, 95, 165, 316.  
 Lorenzo Vecchietti, 75.  
 Lotti Carlo, 268.  
 Lotto Lorenzo, 91, 110.  
 Luca della Robbia, x, 12, 13, 14, 17, 29, 30, 38, 39, 40, 193, 245, 250, 261, 262, 270, 284, 298, 303, 306, 307, 311, 312, 327, 335, 378, 385, 396, 402, 403, 410.  
 Luca d'Olanda, 84.  
 Luca Giordano, 101, 110, 145, 269, 274, 364, 351.  
 Lucchesi Urbano, 8, 247.  
 Luini, 98, 117.  
 Lusini G., 70.  
 Maccari, 230.  
 Macchetti G., pupil of R. Ghirlandaio, 288, 293.  
 Maestro della Porta, 9.  
 Magi G., 7.  
 Magi Lorenzo, sculptor, 72.  
 Maiano (Da) Benedetto, *see* Benedetto da Maiano.  
 Mainardi Bastiano, 239, 385.  
 Mainardi S., 76.  
 Mamo di Benincasa, named Di Cori, 44.  
 Mancini E., 45.  
 Manetti Antonio, architect, 4, 124, 264, 265-66, 403.  
 Manetti R., 342.  
 Manfredi, 114.  
 Mannaioni Giulio, 283, 348.  
 Manni Gianicola, 325.  
 Manni, pupil of Perugino, 268.  
 Mantegna, *see* Andrea Mantegna.  
 Maratta Carlo, 118.  
 Marcellini Carlo, 268, 288, 314, 351.  
 Marco da Faenza, pupil of Vasari, 65, 66.  
 Margheritone d'Arezzo, vi, 167, 239, 242.  
 Marinelli Vincenzo, 103, 115.  
 Marini A., 119, 181, 202.  
 Markò Carlo, 168.  
 Martelli Giuseppe, 305.  
 Martellini Gaspero, 116, 244, 261, 389.  
 Martini Simone, 74.  
 Marucelli Angiolo, called Canapino, 7.  
 Masaccio (Tommaso Guidi), vii, 79, 162, 258, 266, 292, 299, 323, 338, 349, 350, 351, 385, 402.  
 Masini, 90, 202, 230.  
 Maso di Banco, 74.  
 Maso di Bartolommeo, 13, 266.  
 Maso da San Friano, 183.  
 Maso Finiguerra, 13, 202, 392.  
 Masolino da Panicale, 22, 164, 349, 350, 351.  
 Mastro Zaccaria, 402.  
 Matas Niccolò, 229, 230.  
 Matteo di Cione, 38.  
 Matteo Rosselli, *see* Rosselli Matteo.  
 Mazzafirri Michele, 90.  
 Mazzolini Lodovico, 86, 109.  
 Medici Ulderigo, 230.  
 Memling F., 88.  
 Memmi Lippo, *see* Lippo Memmi.  
 Mengoni, architect, 329.  
 Metz G., 87.  
 Meucci Vincenzo, 126, 329.  
 Michelangiolo, x, XI, 4, 9, 11, 21, 57, 59, 64, 65, 67, 82, 84, 124, 125, 127, 128, 130, 131, 144, 148, 159, 160, 161, 170, 179, 198, 199, 206, 211, 222, 223, 232, 249, 267, 268, 282, 299, 315, 326, 340, 386, 393, 394, 401, 404.  
 Michelangiolo da Gaiole, 267.  
 Michelangiolo il Giovine, 222.  
 Michele di Monte, 31.  
 Michele di Paolo, 30.

- Micheli, architect, 409.  
 Michelozzi Michelozzo, x, 13, 24, 27, 31, 48, 64, 67, 143, 144, 148, 149, 158, 165, 178, 239, 240, 258, 265, 266, 268, 269, 312, 335, 353, 389, 396, 402.  
 Mignard P., 89.  
 Minga (Del) Andrea, *see* Andrea del Minga.  
 Mino da Fiesole, x, 51, 179, 180, 193, 205, 206, 240, 262, 307, 412.  
 Minzocchi di Forlì, 85.  
 Mochi Giovanni, 168.  
 Mola Gaspero, 90.  
 Montani, 275.  
 Monte di Giovanni da San Miniato, 30.  
 Monte Giovanni, 158.  
 Monti N., 268.  
 Montorsoli, 131, 269, 342.  
 Morandini, named Francesco da Poppi, 149.  
 Morandini, pupil of Vasari, 10.  
 Morgari R., 167.  
 Morghen Raffaello, 175.  
 Morone, 91, 93, 109.  
 Mosca, xi.  
 Moschino, xi.  
 Murillo, 111, 112.  
 Muziano G., 91.  
 Muzzioli, xiii, 313.  
 Naldini, 149, 232, 293.  
 Nanni d'Antonio di Banco, 8, 10, 13, 38, 39, 40.  
 Nanni di Baccio Bigio, 340.  
 Nanni di Bartolo, 18.  
 Nanni Unghero, 267, 340.  
 Nardi, 298.  
 Nardo Orcagna, 298.  
 Neefs Peter, 89.  
 Nencini L., 69, 266.  
 Neri di Bicci, 160, 240, 262, 269, 323, 325, 338, 341, 386, 389, 398.  
 Neri di Fioravante, 381.  
 Netscher, 86, 87.  
 Niccola da Tolentino, 342.  
 Niccola Pisano, v, 25.  
 — school, 238, 245.  
 Niccolò Aretino, 8, 13, 18, 39, 59.  
 Niccolò di Piero Gerini, 74.  
 Niccolò di Simone diardo, 266, 267.  
 Niccolò Grosso, *see* Grosso Niccolò.  
 Nigetti, 266.  
 Nigretti, architect, 124.  
 Nino Pisano, 230.  
 Nono Urbano, 313.  
 Novelli A., 222, 310.  
 Orcagna, *see* Andrea, Giovanni, Iacopo and Nardo Orcagna.  
 Pacino de' Buonaguida, 160.  
 Pagani G., 351.  
 Paganucci, 8.  
 Pagliaccetti, 8.  
 Pagno di Lapo Partigiani, 266.  
 Palma the younger, 85, 93.  
 Palma the old, 85, 86, 93, 110, 113, 115, 364.  
 Palmegiani, 85.  
 Pampaloni, 32, 103, 115, 187, 241, 250.  
 Paolo da Ragusa, 201.  
 Paolo degli Stefani, 402.  
 Paolo di Maestro Giovanni, 197.  
 Paolo Uccello, x, 9, 11, 22, 200, 223, 300, 385.  
 Paolo Veronese, 51, 84, 85, 86, 91, 93, 94, 104, 110, 113, 384.  
 — school, 92.  
 Paoletti, architect, 392, 394.  
 Papini G., 281.  
 Parigi, 68, 254, 283, 287.  
 Parigi Alfonso, architect, 392.  
 Parigi Giulio, architect, 305, 337, 342, 392, 399.  
 Parmigianino, 85, 86, 103.  
 Parrocel J., 89, 149.  
 Pascino, 282.  
 Pasini A., 169.  
 Passaglia, xiii, 7, 8, 65.  
 Passignano, 66, 149, 150, 227, 246, 288, 341.  
 Pasti, 75.  
 Paulin H., 87.  
 Pazzi Enrico, sculptor, 230, 246, 267.  
 Pedrini, 117.  
 Percier, 238.  
 Perino del Vaga, xi.  
 Perugino, 47, 84, 100, 104, 112, 126, 160, 162, 164, 165, 167, 178, 180, 193, 251, 267, 268, 273, 274.  
 — school, 341, 364.  
 Pesello or Pesellino, 75, 222, 385.  
 Petracci Benedetto, 50.  
 Petrucci F., 342.  
 Piamontini G., 268.  
 Pieratti, 302.  
 Pierino da Vinci, 199.  
 Piero della Francesca, 76, 117.  
 Piero del Pollaiuolo, 56, 235.  
 Piero di Cosimo, 75, 79, 114, 182, 262, 338.  
 Piero di Giovanni tedesco, 197, 397.  
 Pieroni, pictor, 73.  
 Piero Tedesco, 8.  
 Pietro da Cortona, 105, 110, 111, 114, 115.  
 Pietro di Iacopo, 19.  
 Pietruccio da Siena, 403.  
 Pillement N., 89.  
 Pini P., 94.  
 Pintaricchio, 100, 118, 325, 385.  
 Piombo (del) Sebastiano, *see* Sebastiano del Piombo.  
 Pisano, *see* Andrea, Bartolommeo, Niccolò and Nino Pisano.  
 Poccetti, 4, 80, 118, 128, 149, 259, 267, 268, 270, 274, 299, 301, 302, 317, 318, 326, 337, 342, 344, 349, 351, 353, 383, 387, 389, 396.  
 Poccianti, architect, 392, 394.  
 Poelenburg C., 87, 119.  
 Poggi Giuseppe, architect, 363, 397.  
 Poggini Domenico, 199.  
 Poggio Fiorentino, 198.  
 Polidoro, 119.  
 Pollaiuolo (Del), *see* Antonio, Piero, Simone and Scipione del Pollaiuolo.  
 Pollastrini Emilio, 168.  
 Pomarancio, 377.  
 Pontanico (Da) Clemente, *see* Clemente da Pontanico.  
 Pontormo, 66, 76, 79, 107, 109, 117, 146, 158, 166, 222, 264, 269, 293, 307, 308, 383, 384, 389.  
 Pordenone, 93, 112, 222.  
 Portigiani, 149.  
 Pourbus F., 98, 119.  
 Poussin, *see* Dughet G.  
 Poussin N., 89, 119.  
 Pozzi F., 69.  
 Pozzi G. B., 150.  
 Procaccini, 85, 86.  
 Prugger Alario, 309.  
 Puccio Capanna, pupil of Giotto, 292.  
 Puligo Domenico, 109, 115, 274.  
 Pulzone Gaetano, 117.  
 Purri Spinelli, 22.  
 Quercia (Della) Iacopo, *see* Iacopo della Quercia.  
 Rabbuiati, 119.  
 Radi Bernardino, 334.  
 Raffaellino del Garbo, 126, 165, 275, 364, 411.

- Raffaello, XI, 48, 57, 83, 85, 100, 103, 105, 106, 107, 110, 111, 112, 114, 167, 184, 187, 268, 282, 284, 325, 340, 383, 385, 414.  
— school, 336.  
Raffaello da Montelupo, 131, 326, 389.  
Ravenstein, 119.  
Rembrandt, 112, 114, 364.  
Reni Guido, *see* Guido Reni.  
Reymond Pierre, 202.  
Ribera, 364.  
Ricci Stefano, 60, 233, 293.  
Riminaldi, 119.  
Ristoro (Fra), 253, 291.  
Rivalta Augusto, XIII, 360.  
Robusti D., 92.  
Romanelli Pasquale, 7, 69, 239.  
Rosa Salvator, *see* Salvatore Rosa.  
Rosselli Cosimo, *see* Cosimo Rosselli.  
Rosselli Matteo, 50, 114, 115, 156, 166, 175, 222, 227, 268, 399.  
Rossellini Antonio, 126, 199, 205, 206, 232, 251, 411.  
Rossellino Bernardo, known as Gimbarelli, 236, 267, 295, 307, 323, 336.  
Rosso fiorentino, 104, 109, 125, 264, 284.  
Rovezzano (da) Benedetto, *see* Benedetto da Rovezzano.  
Roymers-waler Marinus, 201.  
Rubens, 85, 87, 88, 104, 110, 114, 364.  
— school, 98.  
Ruggieri G., architect, 348, 388.  
Rustici Giovan Francesco, 21.  
Ruthart Carlo, 119.  
Ruyssdael I., 87, 119.  
Ruyseh Rachel, 87, 120.  
Ryckaert D., 88.  
Sabatelli G., 168.  
Sabatelli Luigi, 103, 208, 394.  
Sabatini, 66.  
Sagrestani G., 207, 281, 296.  
Salaino, pupil of Leonardo, 98.  
Salimbeni, 112, 414.  
Salvator Rosa, 51, 86, 104, 109, 110, 114, 116, 119, 120, 364.  
Salvetti Ginseppe, architect, 184.  
Salvi d'Andrea, 340.  
Salvi G. B. called il Sassoferrato, 98.  
Salviati C., 282, 336.  
Salviati Francesco, XI, 65, 66, 67, 79, 119.  
Salviatino, 93.  
Salvini, 230.  
Salvino da Settignano, 394.  
Sanesi Niccola, 168.  
Sangallo, *see* Antonio, Aristotile, Francesco and Giovan Francesco da San Gallo.  
Sansovino Iacopo, 14, 22, 204, 206, 340.  
Santarelli Emilio, 230, 238, 249, 340, 342, 347.  
Santi Buglione, 128.  
Santi di Tito, 14, 148, 149, 166, 177, 183, 185, 225, 232, 269, 275, 288, 301, 309, 312, 313, 321, 353, 380, 389.  
Sarri, XIII.  
Sarrocchi Tito, XIII, 230.  
Sarto (Del) Andrea, *see* Andrea del Sarto.  
Sassoferrato, *see* Salvi.  
Scamozzi, architect, 191.  
Scarsella, 119.  
Scarsellino, 85.  
Schalken G., 86, 87, 88.  
Schauffelein, 88, 89.  
Schiaivone A., 107.  
Sciaman, lorenese, 268.  
Scipione Pollaiuolo, 3.  
Sebastiano da Montaguto, 258.  
Sebastiano del Piombo, 82, 91, 105, 119, 321, 364.  
Segaloni Matteo, 193, 194.  
Seghers H., 87.  
Senno P., 168.  
Serafini Giulio, 197.  
Serbaldi Pietro Maria da Pescia, 90.  
Sguazzella, pupil of Andrea del Sarto, 166.  
Settignano (da) Benedetto, *see* Benedetto da Settignano.  
Settignano (da) Desiderio, *see* Desiderio da Settignano.  
Signorelli Luca, X, 75, 76, 100, 162, 187, 364, 385.  
Signorini G., 168.  
Silvani Francesco, 146, 266, 267, 270, 271, 272, 274, 326, 342, 344, 351, 352, 363.  
Silvani Gherardo, 50, 148, 186, 221.  
Silvestri, archit., 320, 394.  
Silvio da Fiesole, 293.  
Simone da Fiesole, 179.  
Simone del Pollaiuolo, XI, 46, 229, 268, 339, 342, 401, 411.  
Simone di Lippo Memmi, VII, 301, 302.  
Siries Carlo, 125.  
Sisto (Fra), 253, 291.  
Sniders, 98.  
Soderini Mauro, 380.  
Sodini Dante, XIII, 7.  
Sodoma, 77, 100, 117.  
Sogliani, 98, 166, 177, 285.  
Soldani Benzi, 205, 268.  
Solimena, 85.  
Sorri, 267.  
Sovet, 281.  
Spagnoletto, 84, 109, 113, 114.  
Spedolo, 299.  
Spinazzi Innocenzio, 22, 235, 275, 392.  
Spinello Aretino, VII, 305, 351, 403.  
Stagi, 351.  
Stalbert A., 89.  
Starnini, master of Lorenzo Ghiberti, 334.  
Stefano, pupil of Giotto, 307.  
Stefano del Ponte Vecchio, 300.  
Stein G., 87.  
Stradano, 67, 208, 267, 268, 340.  
Strozzi Gherardo, 129.  
Strozzi Zanobi, 74, 129.  
Suavio L., called Lambertino Lombardo, 87.  
Susini Antonio, 264.  
Sustermans, 88, 89, 98, 104, 105, 115, 116, 118, 119, 364, 400.  
Swanevelt, *see* Hermann d'Italia.  
Tacca Pietro, 45, 73, 130, 205, 260, 261, 267, 307, 380, 392, 394, 410.  
Tadda (Del) Sebastiano, *see* Del Tadda Sebastiano.  
Taddei Taddeo, 325.  
Tafi Andrea, VI, 23, 231, 238.  
Talenti Francesco, 2, 15.  
Talenti fra Iacopo, 298.  
Talenti Simone, 37, 38, 58, 197.  
Tassara, 7.  
Tassi, 119.  
Tasso, 128.  
Tempesti A., 389.  
Teniers D., 88.  
Teniers the younger, 89.  
Teniers the elder, 88, 89.  
Terburg G., 87.

- Termini G. Batta., 271.  
 Thorwaldsen Pietro, 125, 267.  
 Ticiati, 23, 247.  
 Tiepolo, 92.  
 Tinelli Tiberio, 94, 115.  
 Tintoretto, 93, 94, 109, 110, 113, 114, 116, 364, 385.  
 Titi Tiberio, 112.  
 Tito di Camaino da Siena, 11.  
 Tiziano, 47, 84, 86, 91, 92, 93, 94, 103, 104, 110, 112, 113, 114, 116, 119, 364.  
 Toma G., 169.  
 Tommaso di San Friano, 313, 351, 378.  
 Tommaso di Stefano, called il Giotto, 18.  
 Tonelli, 90.  
 Torelli Lot, 7, 359.  
 Torrini G., 70.  
 Toschi Pierfrancesco, 340, 342.  
 Tosini Santi, 177.  
 Trentanove G., XIII, 45, 326.  
 Treves Marco, architect, 409.  
 Tribolo, 128, 307, 308, 326.  
 Turini, 119, 383, 392.  
 Turrita Iacopo, 23.  
 Tuscan school, 79, 160, 364.  
 Ubaldini A., 342.  
 Uccello Paolo, *see* Paolo Uccello.  
 Ugolino da Siena, 38, 160.  
 Ulivelli Cosimo, 90, 211, 265, 342, 364, 398.  
 Umbrian school, 160.  
 Urbino (Da), *see* Raffaello.  
 Ussi Stefano, XIII, 168, 169, 360.  
 Vacca F., sculptor, 59.  
 Van Asselt, 281.  
 Van der Goes Hugo, 88, 201, 284.  
 Van der Helst, 114.  
 Van der Heyden I., 87.  
 Van der Lys, 88.  
 Van der Roost G., 281, 282.  
 Van der Weyden R., 88.  
 Van der Werff Peter, 86, 87, 110.  
 Van-Dyck A., 84, 88, 98, 107, 110, 116, 119, 364.  
 Van Eyck J., 89.  
 Van Huysum, 120.  
 Van Laar P., 87.  
 Van Mieris, 86, 87.  
 Van Ostade A., 87.  
 Vannini Ottaviano, 150, 267, 392.  
 Van Slingeland, 87.  
 Van Veen Martin called Keemskerck, 89.  
 Varotari A., 94.  
 Vasari Giorgio, XI, 8, 9, 10, 11, 65, 66, 67, 68, 76, 77, 119, 128, 131, 161, 163, 166, 194, 231, 232, 246, 269, 292, 299, 336, 349, 350, 377, 381, 388.  
 Vecchiotti L., 204.  
 Vecelli Cesare, 114.  
 Vecellio Marco, 118.  
 Velasquez, 98, 115.  
 Venitian school, 91, 113, 365.  
 Veneziani G., 298.  
 Veneziano Antonio *see* Antonio Veneziano.  
 Venni Giovan Francesco, XI.  
 Venusti Marcello, 222.  
 Veracini Agostino, 175, 288, 302.  
 Veronese (Il), *see* Bonifazio and Paolo Veronese.  
 Verrocchio, *see* Andrea del Verrocchio.  
 Vignali, 267, 268, 296.  
 Vinci (Da) Leonardo, *see* Leonardo da Vinci.  
 Vineo Francesco, XIII, 313, 359.  
 Vognali Iacopo, 175.  
 Volterra (Da) Daniele, *see* Daniele da Volterra.  
 Volterrano, 111, 245, 265, 266, 267, 271, 308, 338.  
 Wandelein Carlo, 309.  
 Watteau A., 89.  
 West Benjamin, 377.  
 Xavier Francis, 205.  
 Ximenes, 8.  
 Zelotti B., 91.  
 Zocchi Cesare, 363.  
 Zocchi Emilio, 7, 8, 230, 371.  
 Zuccaro Federigo, 11, 118, 270.  
 Zumbo, 203.



## INDEX OF THE ILLUSTRATIONS

Queen Victoria by Sodini . . . . .	Pag. XXXII	Birth of Venus by Botticelli . . . . .	Pag. 94
W. E. Gladstone by Sodini . . . . .	XLI	Raffaello Sanzio da Urbino . . . . .	96
Angel by Fra Angelico . . . . .	LV	Niobe and her youngest daughter . . . . .	101
The Pallas by Botticelli . . . . .	LVII	Plan of the Pitti Gallery . . . . .	102
View of the Cupola and the Campanile of the Duomo . . . . .	2	Saloon of Saturn in the Pitti Gallery . . . . .	103
The façade of the Duomo and the Campanile . . . . .	7	Madonna del Granduca by Raffaello . . . . .	105
Statues of the campanile . . . . .	16	Madonna della Seggiola by Raffaello . . . . .	108
Door of the Baptistery by Lorenzo Ghiberti . . . . .	22	La Bella by Tiziano . . . . .	109
Loggia del Bigallo by Orcagna . . . . .	25	La Pietà by Fra Bartolommeo . . . . .	111
Organ loft by Luca della Robbia . . . . .	28	Descent from the Cross by Andrea del Sarto . . . . .	112
Organ loft by Donatello . . . . .	29	Portrait of Leon X by Raffaello . . . . .	113
Singing boys by Lucadella Robbia . . . . .	30	Magdalene by Tiziano . . . . .	114
The Misericordia conveying a sick person to the Hospital . . . . .	34	St. John the Baptist by Andrea del Sarto . . . . .	115
St. Stephen, statue by Ghiberti . . . . .	38	Cleopatra by Guido Reni . . . . .	116
St. Matthew, statue by Ghiberti . . . . .	39	Holy family (School of Botticelli) . . . . .	117
Jesus Christ and St. Thomas, statues by Donatello and Verrocchio . . . . .	39	Madonna with Saints by Fra Filippo Lippi . . . . .	118
St. Mark, statue by Donatello . . . . .	40	Abel by Duprè, in the Pitti Gallery . . . . .	120
Shrine by Orcagna . . . . .	41	Pulpit by Donatello, in the church of San Lorenzo . . . . .	123
Church of Or San Michele and former residence of the Consuls of the Guild of Wool . . . . .	43	Monument of Giuliano de' Medici . . . . .	132
Bronze boar by Tacca . . . . .	45	Monument of Lorenzo de' Medici . . . . .	133
Lantern by Caparra at the corner of the Strozzi Palace . . . . .	47	Riccardi Palace . . . . .	143
San Giovannino by Donatello . . . . .	52	An another Angel by Fra Angelico . . . . .	151
View of the Piazza della Signoria . . . . .	55	Fra Girolamo Savonarola . . . . .	152
Loggia de' Lanzi . . . . .	58	Cloisters of San Marco . . . . .	154
Perseus by B. Cellini . . . . .	60	Crucifixion by Fra Angelico . . . . .	156
Palazzo Vecchio . . . . .	61	Savonarola's cell . . . . .	157
The court of Palazzo Vecchio . . . . .	65	Plan of the Gallery of ancient and modern art . . . . .	160
Loggie degli Uffizi . . . . .	68	David by Michelangiolo . . . . .	161
St. Sebastian by Sodoma . . . . .	77	Deposition by Perugino . . . . .	162
The Visitation by Albertinelli . . . . .	78	Baptism of Christ by Andrea Verrocchio . . . . .	163
The Calumny by Botticelli . . . . .	80	The Angel Raphael and Tobias by Botticelli or Verrocchio . . . . .	164
Venus Medici . . . . .	81	Adoration of the Shepherds by Domenico Ghirlandaio . . . . .	166
The Whetter . . . . .	81	Detail of the Last Judgment by Fra Angelico . . . . .	167
The Virgin of the Goldfinch by Raffaello . . . . .	82	Expulsion of the Duke of Athens by Stephen Ussi . . . . .	168
The Holy Virgin adoring Her Child by Correggio . . . . .	83		
Angel Gabriel by Carlo Dolce . . . . .	91		
Flora by Tiziano . . . . .	92		

Ancient Etruscan Walls . . .	Pag. 181	A fourth Angel by F. Angelico	Pag. 330
Castle of Vincigliata . . . . .	182	The façade of the church of San	
The Marzocco . . . . .	188	Iacopo sopr' Arno . . . . .	335
Lamp-Bracket by Giulio Serafini	191	Perspective plan of the Brancacci	
The Bargello . . . . .	194	Chapel in the church of the	
The Court and Staircase in the		Carmine . . . . .	348
Bargello . . . . .	196	A view of the Lung' Arno . . . .	362
St. George by Donatello . . . . .	200	Le Cortacce - One of the demoli-	
The House of Dante . . . . .	211	shed street in the old Ghetto	366
Mercury by Giambologna . . . . .	216	A view of the demolished ancient	
A third Angel by Fra Angelico . .	219	Market . . . . .	369
View of the Piazza Santa Croce .	220	The Devil by Giambologna . . . .	372
Plan of the interior of Santa Croce	228	A second view of the demolished	
The Cloisters of Santa Croce and		Ghetto: le Cortacce . . . . .	373
the Cappellone de' Pazzi . . . .	249	Pitti Palace . . . . .	391
Dante Alighieri . . . . .	254	Boboli Garden . . . . .	393
View of the Piazza SS. Annunziata	260	The Well in the orchard of the	
Swathed infant by Della Robbia .	261	Certosa . . . . .	395
Infant Jesus by Donatello . . . .	288	The Torre del Gallo . . . . .	399
View of the Piazza Santa Maria		View of the church of San Miniato	
Novella . . . . .	291	and Cemetery del Monte alle	
Madonna by Cimabue . . . . .	294	Croci . . . . .	401
The Green Cloister in Santa Ma-		Monument to King Vittorio Ema-	
ria Novella . . . . .	300	nuele . . . . .	405
San Giovannino by Donatello . .	323	The Synagogue . . . . .	409
Tabernacle by Giovanni Della		Piazza della Fonte: A third view	
Robbia . . . . .	328	of the demolished Ghetto . . .	414

# GENERAL INDEX

TO THE READER . . . . .	Pag.	V
FLORENCE . . . . .		VII
Living in Florence . . . . .		VIII
Florentines popular fêtes . . . . .		IX
Hotels . . . . .		X
Pensions . . . . .		X
Furnished apartment and rooms . . . . .		XI
Restaurants . . . . .		XI
Oysters . . . . .		XI
Confectioners . . . . .		XI
Ale Houses . . . . .		XI
Foreign and national Wi- nes . . . . .		XI
Tobacco shops . . . . .		XI
Cab fares . . . . .		XII
Omnibus . . . . .		XII
Horse-tramways . . . . .		XII
Steam-tramways . . . . .		XIII
Electric-tramways . . . . .		XIII
Diligences . . . . .		XIII
Telegraph . . . . .		XIV
Post . . . . .		XV
Authorised Guides . . . . .		XXII
Useful Addresses . . . . .		XXIII

HISTORY OF FLORENCE . . . . . XXXIII

HISTORY OF ART . . . . . XLIII

## WALK I.

The Cathedral . . . . .	1
The Campanile . . . . .	16
The Baptistery . . . . .	19
Piazza del Duomo - Loggia del Bigallo . . . . .	24
Cathedral Museum . . . . .	28
La Misericordia . . . . .	33
Or San Michele . . . . .	37
San Gaetano . . . . .	49
Santa Maria Maggiore . . . . .	51

## WALK II.

Piazza della Signoria . . . . .	55
Loggia de' Lanzi . . . . .	58
Palazzo Vecchio . . . . .	61
Loggia degli Uffizi . . . . .	68
National Library . . . . .	70
Uffizi Gallery . . . . .	72
Pitti Gallery . . . . .	102

## WALK III.

Church of San Lorenzo . . . . .	Pag. 123
Laurentian Library . . . . .	127
Cloisters of San Lorenzo . . . . .	129
Medici Chapel . . . . .	130
Piazza San Lorenzo . . . . .	133
The Medici . . . . .	134
Riccardi Palace . . . . .	143
San Marco . . . . .	148
Monastery of San Marco . . . . .	150
St. Antonino and Savona- rola . . . . .	151
Istituto di Studi Superiori . . . . .	153
Academy of Fine Arts . . . . .	159
Gallery of Ancient and Mo- dern Art . . . . .	160
The Manufactory of Mosaics . . . . .	169
Accademia della Crusca . . . . .	170
Chiostro dello Scalzo . . . . .	171
Excursions outside the Barrie- ra del Ponte Rosso . . . . .	173
Careggi, villa Medicea . . . . .	175
Excursions outside the Barrie- ra delle Cure . . . . .	176
San Domenico . . . . .	177
Badia Fiesolana . . . . .	178
Fiesole . . . . .	179
The Cathedral of Fiesole . . . . .	180
Castello di Vincigliata . . . . .	182
Via San Gallo . . . . .	183

## WALK IV.

Via del Proconsolo . . . . .	191
The Badia . . . . .	193
The National Museum . . . . .	194
Piazza San Firenze . . . . .	208
Church of San Firenze . . . . .	208
The house of Dante . . . . .	211
Church of Santa Margherita de' Ricci . . . . .	212

## WALK V.

Via Ghibellina . . . . .	219
Church of San Simone . . . . .	221
The Filarmonica and the Tea- tre Pagliano . . . . .	221
Buonarroti's House and Gal- lery . . . . .	222
The Poor House . . . . .	224
Piazza Santa Croce . . . . .	226
Church of Santa Croce . . . . .	229
Cappellone de' Pazzi . . . . .	250

## WALK VI.

Via de' Servi . . . . .	Pag. 257
San Michelino Visdomini . . .	257
Piazza SS. Annunziata . . .	260
The Foundling Hospital . . .	261
Church of the SS. Annunziata .	263
Cappella di San Luca . . .	269
Via Gino Capponi . . . . .	269
Church of Santa Maria Madalena de' Pazzi and Cenacolo del Perugino . . . . .	273
Archaeological Museum and Collection of Tapestries . . .	275
Etruscan Museum . . . . .	276
Egyptian Museum . . . . .	277
Roman and Greeks bronzes .	280
Royal Gallery of Tapestries .	281
Hospital of Santa Maria Nuova and Church of St. Egidio .	283
Church of San Giovannino degli Scolopi . . . . .	287

## WALK VII.

Church of Sta. Maria Novella .	292
The Green Cloister . . . . .	300
The Great Cloister . . . . .	300
Spanish Chapel . . . . .	301
Piazza Santa Maria Novella .	303
Excursions outside the Porta al Prato . . . . .	306
San Donato . . . . .	306
Peretola . . . . .	307
Petriolo . . . . .	307
Quaracchi . . . . .	307
Brozzi . . . . .	307
Poggio a Caiano . . . . .	307
Rifredi . . . . .	307
Le Quiete . . . . .	308
Quarto . . . . .	308
La Petraia . . . . .	308
La Castellina . . . . .	308
Quinto . . . . .	309
Doccia . . . . .	309
Sesto . . . . .	309
Monte Morello . . . . .	309
Via del Prato . . . . .	309
Church of S. Lucia sul Prato .	310
Cenacolo del Ghirlandaio . .	311
Church of Ognissanti . . . .	312
Piazza Manin . . . . .	313
Church of Santa Trinita . . .	315
Church of San Iacopo in Campo Corbolini . . . . .	324

## WALK VIII.

Ponte Santa Trinita . . . . .	333
Church of S. Iacopo sopr' Arno .	334
Church of San Felice . . . . .	338
Church of Santo Spirito . . .	339
Church of the Carmine . . . .	348
San Frediano in Cestello . . .	352
The Ponte alla Carraia . . . .	354
The Lung' Arno . . . . .	354
The Viali . . . . .	358

The Cascine . . . . .	Pag. 361
The Lung' Arno . . . . .	362
Corsini Gallery . . . . .	364

## WALK IX.

The old centre of Florence . .	369
Church dei SS. Apostoli . . .	377
Church of Santo Stefano . . .	379
The Ponte Vecchio . . . . .	381
Church of Santa Lucia de' Magnoli . . . . .	383
Torrigiani Gallery . . . . .	385
Church of San Niccolò sopr' Arno . . . . .	386
Excursion outside the Porta San Niccolò . . . . .	387
Church of Santa Felicita . . .	388
Pitti Palace . . . . .	391
Excursions outside the Porta Romana . . . . .	395
La Certosa . . . . .	395
Bellosguardo - San Francesco di Paola . . . . .	396
Church of San Gaggio . . . .	397
The Viale de' Colli . . . . .	397
Poggio Imperiale . . . . .	398
Church of San Salvatore . . .	401
Church of S. Miniato and Cemetery of Monte alle Croci . . . . .	401

## WALK X.

Piazza d'Azeglio . . . . .	409
Church of Sant' Ambrogio . . .	411
Excursions outside the Porta alla Croce, San Salvi and Campo di Marte . . . . .	413

## NOTES.

- A) Signoria, Priori, Gonfaloniere di Giustizia, Capitani di Parte Guelfa, Gonfalonieri, Buonomini, i Nove, i Dieci, gli Otto . . . 415
- B) Grandi, Popolani, Plebe, Ammoniti, Scritti allo Specchio . . . . . 416
- C) Capitano dei Fanti, Capitano del Popolo o di Giustizia, Bargello, Esecutore di Giustizia . . . . . 416
- D) Proconsolo . . . . . 416
- E) Podestà . . . . . 417
- F) Le Potenze . . . . . 417
- G) Le Arti (the Guilds) . . . 417
- H) Cerchi delle Mura (Circuits of Walls) . . . . . 417

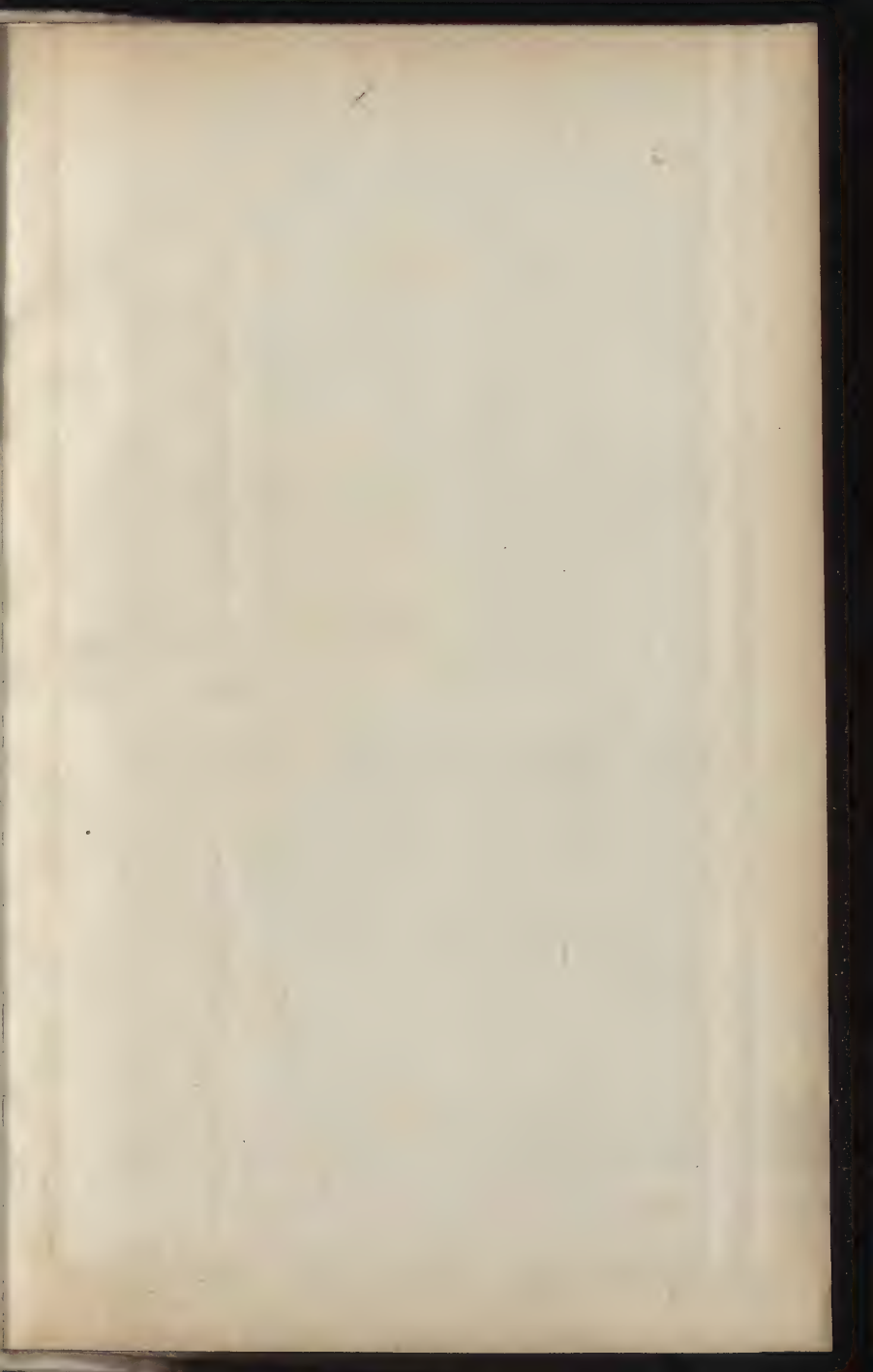
INDEX of the names and of the notables things . . . . . 419

INDEX of the artists . . . . . 435

INDEX of the illustrations . . . 443

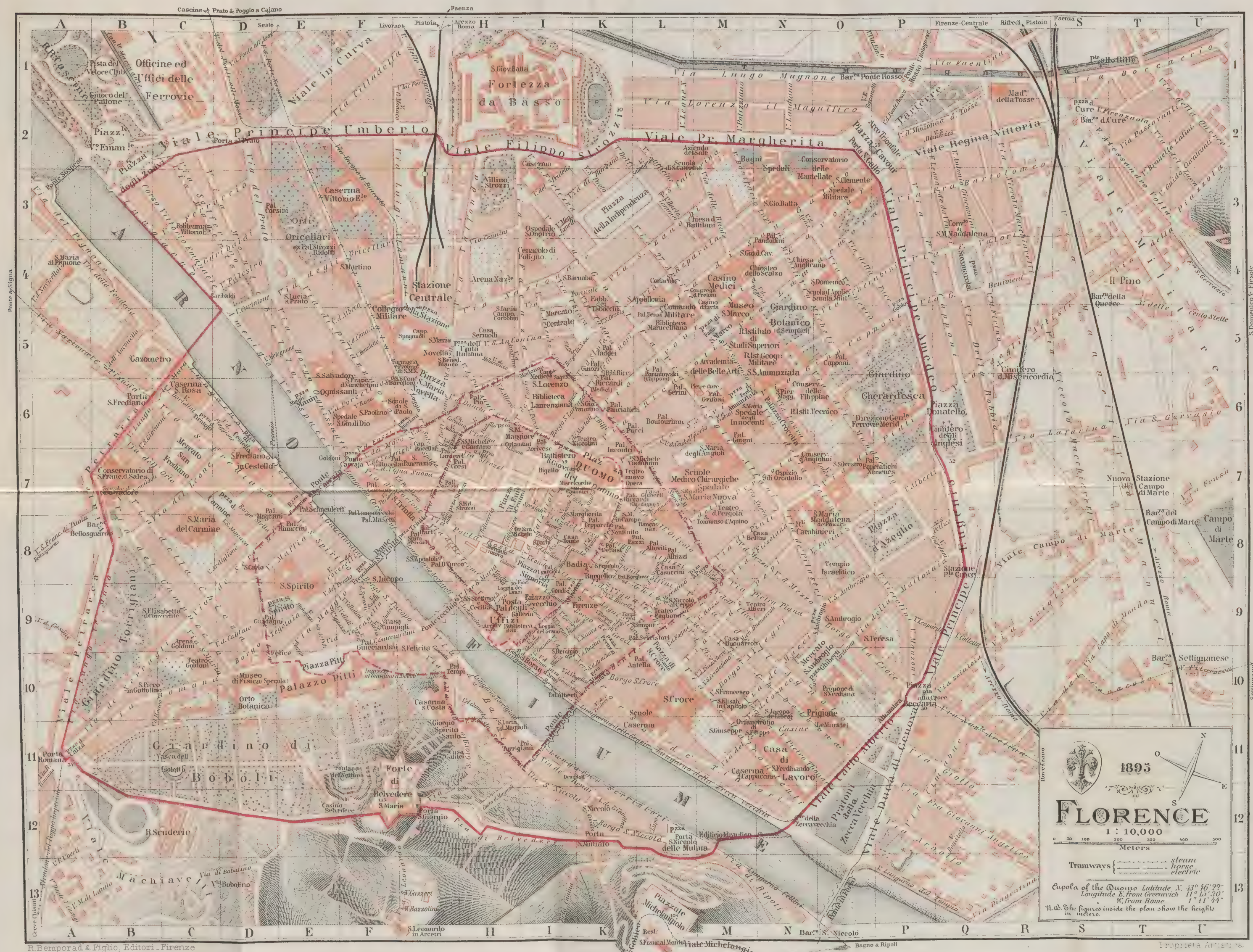
GENERAL INDEX . . . . . 445











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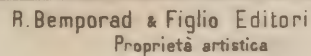
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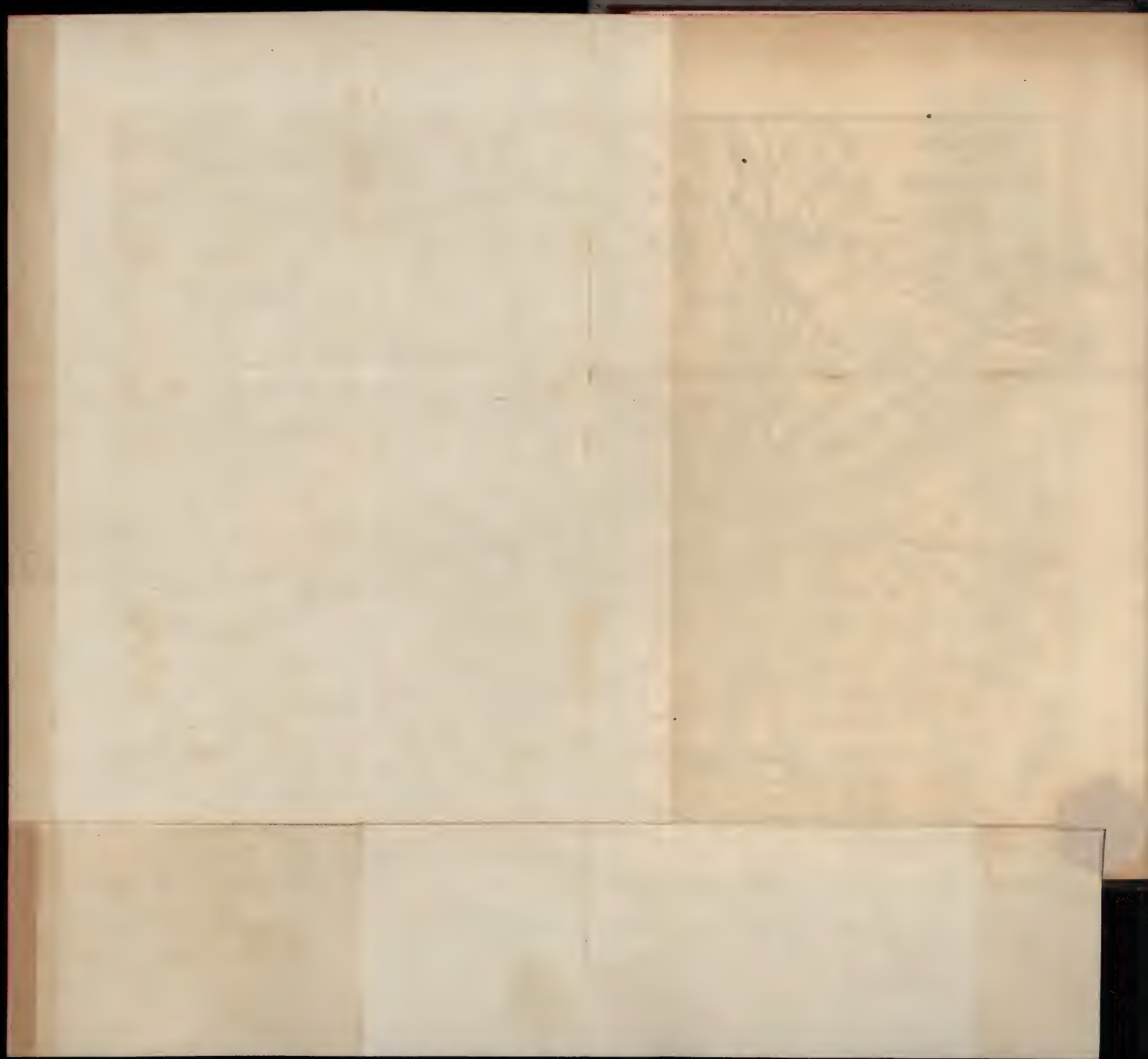
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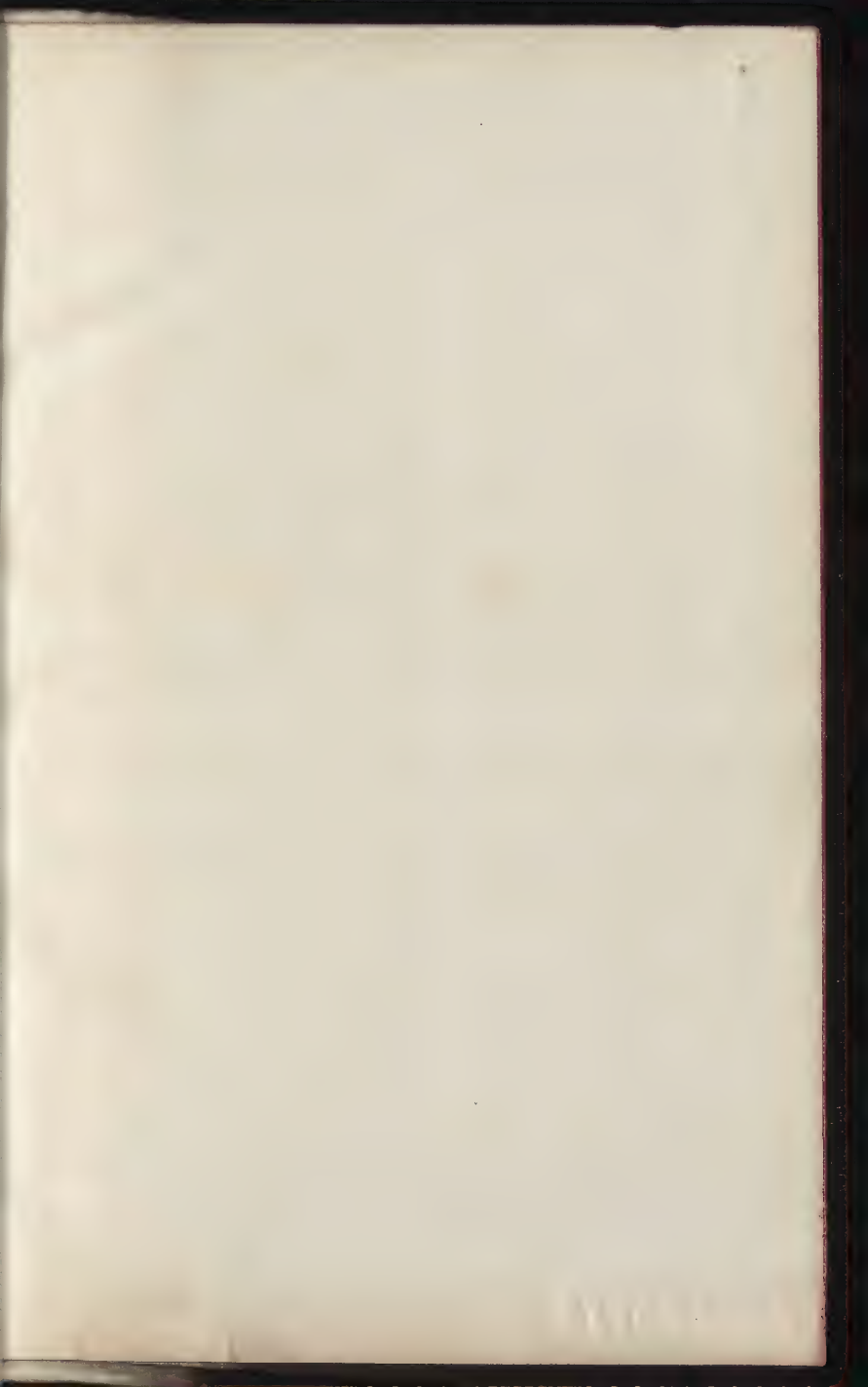
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